MEN'S SPRING FASHION · GAEL GREENE'S HAUTE SPOTS

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NEW YORK®

Q. AND A. ON AIDS

BY MICHAEL STONE

① What are the risks to heterosexuals?

② Where is the greatest danger today?

③ Should testing for the virus be mandatory?

④ What can be done to warn people?

costs be?

research?

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INFINITELY MORE PERFORMANCE NOW COMES WITH INFINITELY MORE HEADROOM.

Many car companies perpetuate the belief that a convertible is merely an existing model with the roof lopped off.

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Enhancing the 325i's uncanny agility, the suspension has been modified to make the driver feel "at home straightening out twisty roads" (Car and Driver).

And a new, "miraculously smooth" (Britain's Motor Magazine) 168-horsepower, 2.5-liter, 6-cylinder engine offers an irresistible inducement to drive the car wide open.

All of which has served to produce convertible so highly evolved, Europe's leading automotive journal, Auto Motor un Sport, proclaimed the 325i "alone on the automotive landscape."

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Schrader Custom Separates.

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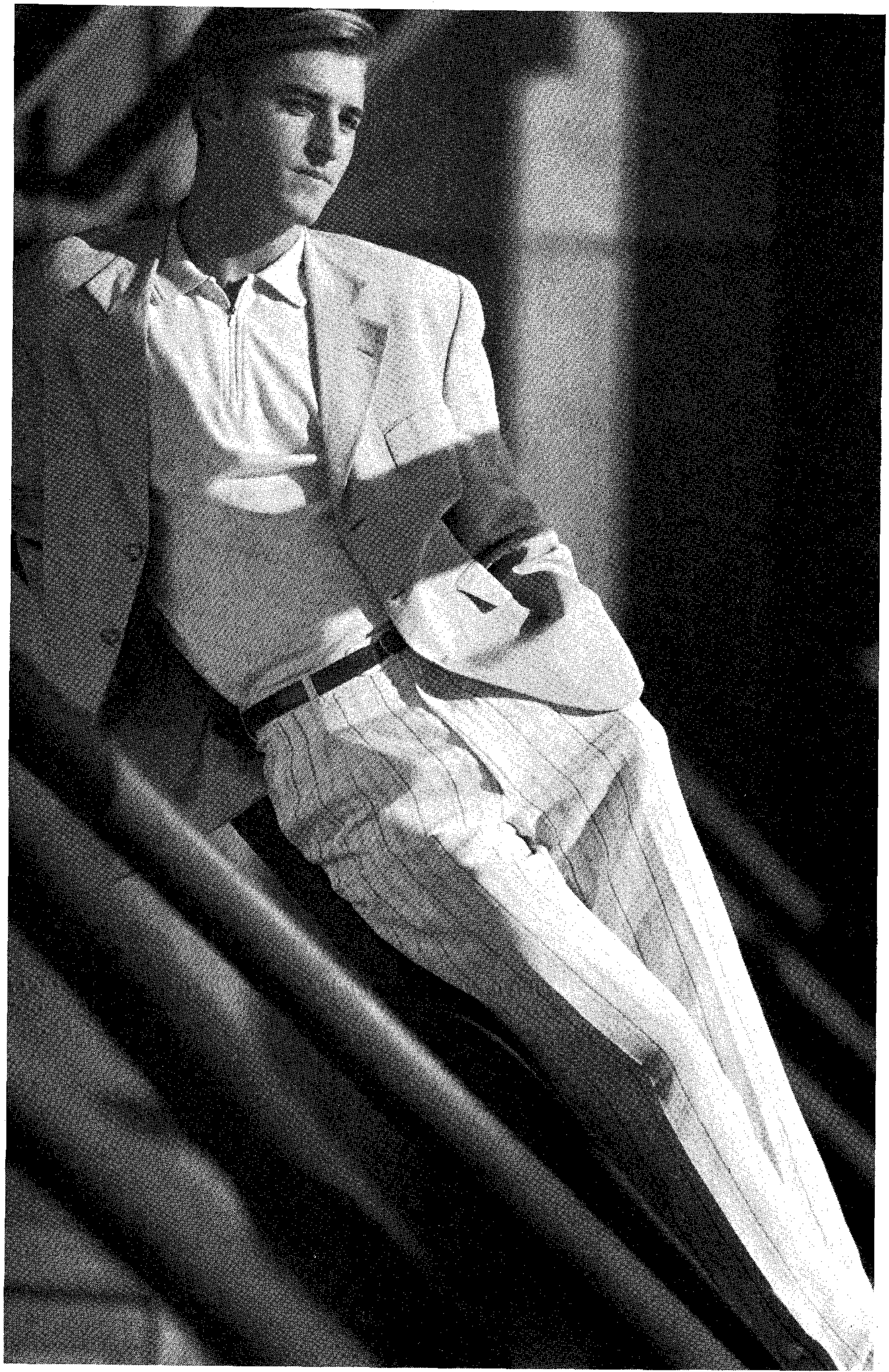

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COOL, SURFACE CLEAN,

AND ECLECTIC.

THIS MINGLING OF

PIECES.

COASTING

FASHION FORWARD.

BILL ROBINSON.

Saks Fifth Avenue

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BY MICHAEL STONE

Two things about AIDS are very clear—it is deadly and it is spreading. But other issues surrounding the virus remain clouded: Is it breaking into the heterosexual population? Should testing be mandatory? Is the government doing enough? How long until a vaccine is available? A cure? Answers to today's most pressing questions on AIDS.

44 Warped in America

BY ERIC POOLEY

In 1985, Joel and Ethan Coen's low-budget thriller, *Blood Simple,* earned almost universal raves. So for their new film, *Raising Arizona,* the hilarious tale of a couple who steal a baby because they can't have one of their own, they had a lot more money. But their feelings about Hollywood (they don't like it) and slasher flicks (they do) haven't changed—nor has the way they work. The Coens are an autonomous unit—they write, direct, and think together. They are, says filmmaker Sam Raimi, "the yin and yang of one being."

50 The French Evolution

BY GAEL GREENE

Everything has changed: Daniel Boulud is now chef at Le Cirque, while at La Régence, the kitchen he left is being run by the Rostang clan. A new partner at Le Chantilly has revived chef Roland Chenus. And Jean Jacques Rachou has turned Le Lavandou into Le Festival. One thing remains the same—New York's love affair with *haute* French.

56 Men's Fashion: Teamwork

BY WENDY GOODMAN AND INCENT BOUCHER

he most important thing about men's clothes is that they work. hese, shown on creative partners who bring the same flair to their ress that they bring to their endeavors, do.

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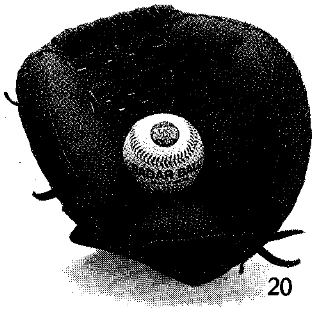

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they know what hot
means

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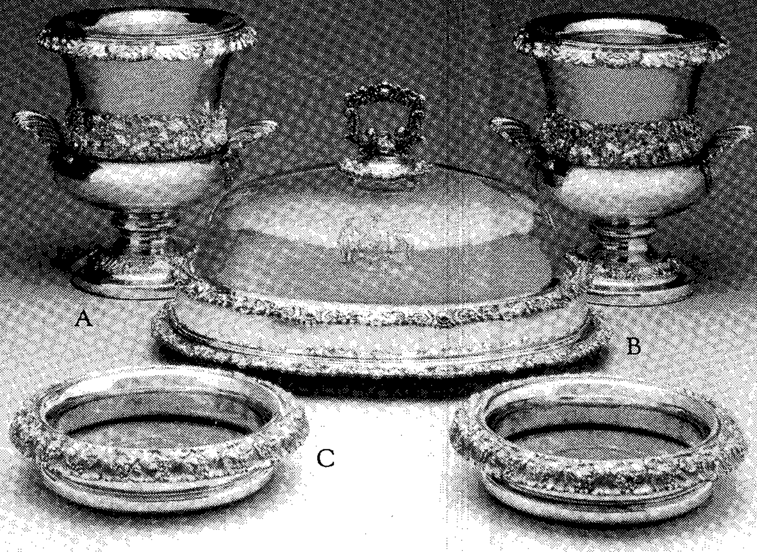

A. Pair of fine Wine Coolers by R. Gainsford, circa 1825. $5,000 the pair.
B. One of a pair of Covered Meat Dishes, circa 1820. $4,500 the pair.
C. Pair of Decanter Coasters, circa 1825. $1,000 the pair.
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LETTERS

East Meets West

JESSE KORNBLUTH'S INSIGHTFUL "Battle of Bendel's" [February 23] brings back memories of another Limited takeover—that of the Lerner Stores. As a survivor of that event, I remember how "associates" were mistreated, overworked, and led to believe that adapting to changes in policy and design would somehow drop the riches of The Limited on their doorstep.

Kornbluth hits the nail on the head when he says that from its point of view, The Limited has done the right thing. No matter what the cost.

Maura K. G. Murtagh
Montclair, N.J.

WHETHER LESLIE WEXNER AND HIS ADministrators lower the quality of merchandise available at Bendel's remains to be seen. The manner in which Wexner carried out the transition from one administration to another could have been improved. But lowering the quality of service? A few years back, I was told by a Bendel's salesperson that rather than having a bridesmaid dress let out, I should lose some weight. I, for one, welcome the new staff.

Barbara Shulman
Manhattan

I'M NAMING OUR BEAUTIFUL NEW WHEATen terrier Bendel to help remind me of the good old days. Trips to Manhattan just won't be the same without the old Bendel's, à la Geraldine Stutz.

Jackie Garris
Howey in the Hills, Fla.

I AM THE OWNER OF THE SHOE DEPARTment at Bendel's called Shoe Biz, and I object to Jesse Kornbluth's claim that "The Limited has obliterated all traces of the old, elitist Bendel's image." I have carried the banner of Shoe Biz and Henri Bendel for twenty years, and I will continue to do so for as long as I am there—I have not been obliterated!

E. Jerrold Miller
Manhattan

AS A FORMER EMPLOYEE OF THE LIMITED, I felt that "The Battle of Bendel's" was nothing more than sour grapes, practically a vineyardful. Kornbluth made The Limited out to be a heartless organization, but I think it's about time New York City learned what retail is all about, even at the expense of Geraldine Stutz. Les Wexner is the maven of retail.

Sarah Bachman
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

BENDEL'S HAS BEEN A FAVORITE HAUNT of mine for many years. Geraldine Stutz is a legend in the fashion industry. Many of the "one-of-a-kind" dresses hanging in my closet are there because Stutz gave opportunities to unknown designers, who went on to become famous names on Seventh Avenue—Stephen Burrows, for one.

The smell of potpourri in the main entrance was a wonderful welcome mat, and who can forget the doorman dressed in the brown Bendel's uniform, who greeted customers and helped them hail cabs?

Barbara Levy Feldman
Manhattan

YOUR ARTICLE EVOKED IMAGES OF BADLY dressed midwestern farmers trying unsuccessfully to understand New York fashion. In an effort to dispel this provincialism, I'd like to point out that another citadel of New York chic—Bloomingdale's—has been owned by "the Midwest" for decades. Bloomingdale's, like I. Magnin, is owned by Federated Department Stores, Inc., based in Cincinnati.

William Davi
Washington, D.C

I FIND IT NAÏVE OF JESSE KORNBLUTH T think it inappropriate that a compan should "use the Bendel's name to mak more money in a single year than the ol Bendel's could have made in a decade.' Did Kornbluth understand Business 101'

Margot Chas
Manhatta

IT'S A RARE OCCASION WHEN *haute cou ture* is recycled into belles lettres. Th Limited's loss is literature's gain. Geral dine Stutz is her own emporium of goo ideas, and now they reside at Randor House.

Susan Bauman
Bridgewater, Con

Catch the Wave

SURF BARS ARE BREAKING LIKE WAVES I New York, and the image of surfing h brought an *Endless Summer* spirit to th city. A gin mill that has been shut dow is praised as a place where some pe formed "solos that go on far too lon and not long enough" ["Fast Track: Sur er Blues," by Eric Pooley, February 1

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Comfort
Lotion

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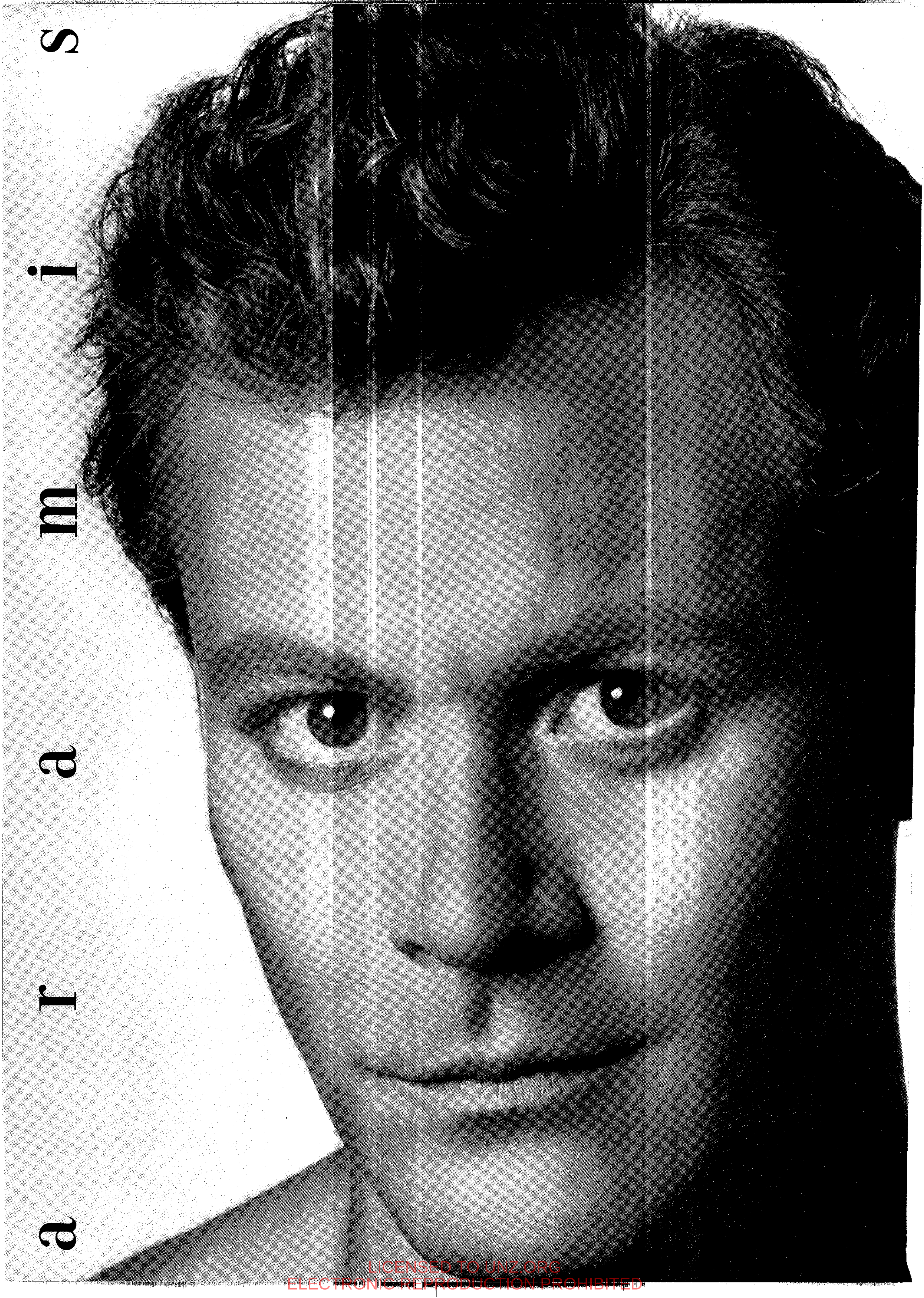
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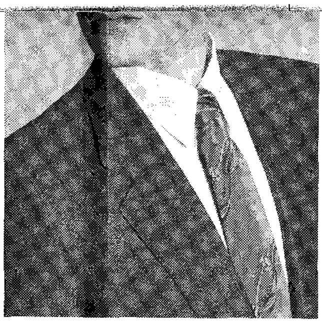
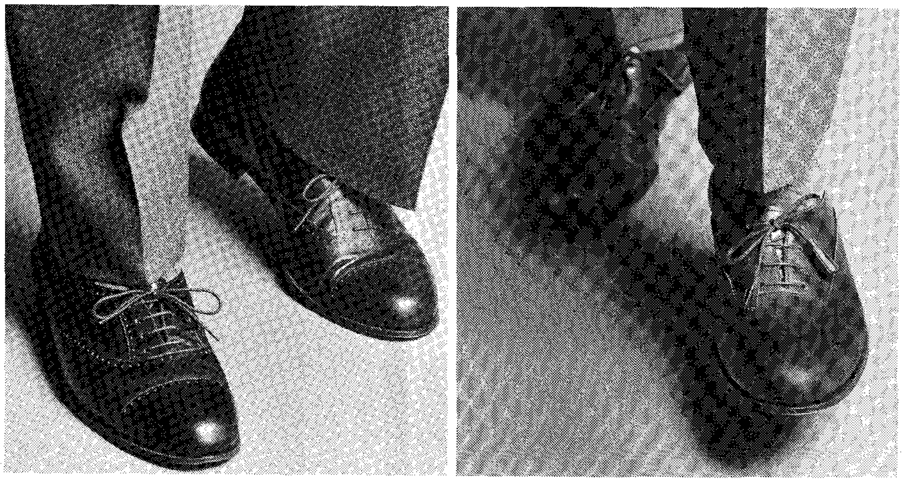


The man who knows

that style is serious business

knows



FROM THE BUSINESS AND DRESS SHOE COLLECTIONS. LEFT, $225. RIGHT, $215.

TO BOOT
NEW YORK

520 MADISON AVENUE
644-5661

BERGDORF GOODMAN ON THE PLAZA
872-8883

256 COLUMBUS AVENUE
724-8249

while the new Lucy's Surfeteria is labeled a phony surf joint.

The owners and patrons of Lucy's are bringing new fun to the neighborhood, while the original sign from the Blue Rose proudly rests on their dining-room wall. So give them a chance to let today's wave flow, and wish them a long, fun ride.

James Breslin Jr
Manhatta

Fashion Rebuttal

APROPOS THE ISSEY MIYAKE TOP PICtured in "Spring Fashion" [by Wendy Goodman, March 2]:

Polyester and rayon? One thousand-plu
bucks?
For this I could buy me
A good bit of luxe:
Truffles, champagne, a Met matinee—
Maybe even two pleats from a robe de
Poiret.
Why is such sleaziness thought to be
chic?
(It costs more than old Croesus coul
mint in a week.)

Jean-Isabel McNut
Brookly

City Sites

NO DOUBT YOU ARE AWARE THAT FEDERal Hall, pictured on the cover of you February 16 issue ["Great New Places t Have a Party," by Barbara Costikyan was once called the Subtreasury building. This replaced the old City Hal which was altered to serve briefly a quarters for the U.S. government.

Broadus Mitche
Briarcliff Manor, N.

Romantic Couplets

IN HIS REVIEW OF *My Gene* ["THEATE Duet for One," February 9], John Simo states that troubled marriages were th stuff of comedy until Strindberg and Ibsen. What about Jason and Medea, th Macbeth couple, Claudius and Gertrud and Othello and his missus? The histor of world drama shows that the course true and untrue love always did ru rocky. After all, what did Eugene O'Nei base *Mourning Becomes Electra* on?

John Deve
Manhatta

Bank On It

"CUT-RATE CREDIT" ["FAST TRACK," B Melissa Morgan, January 26] says th city's larger banks have not reduced the credit-card rates. On January 19, Chem cal Bank announced a reduction to 16 percent for all ChemPlus and premiu card customers. This became effective o February 1, and applies to all existi balances.

Kenneth B. He
Vice-preside
Corporate communications divisi
Manhatt

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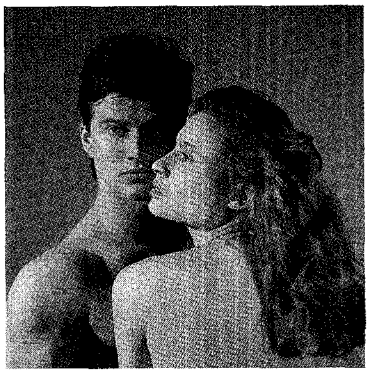

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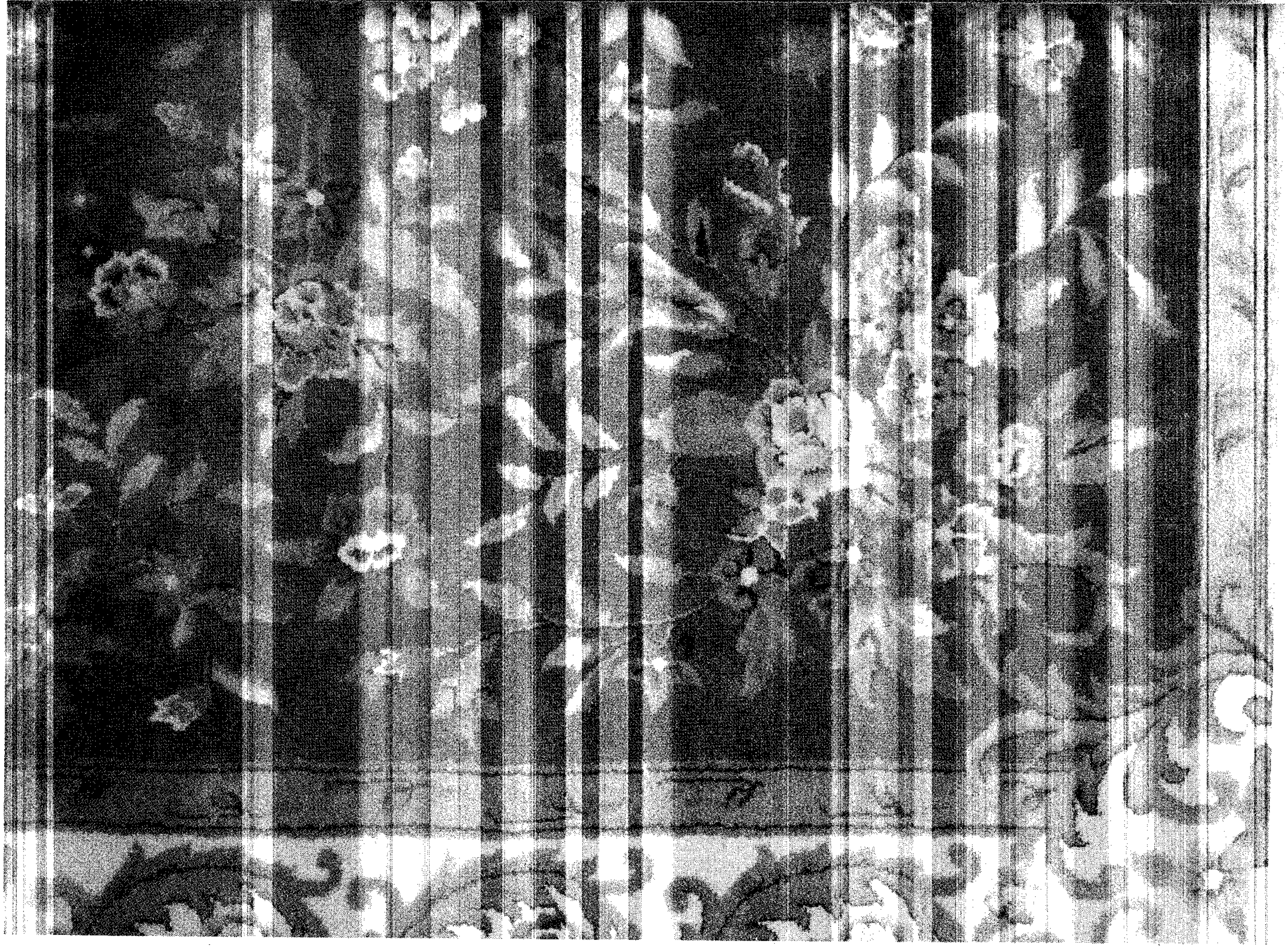
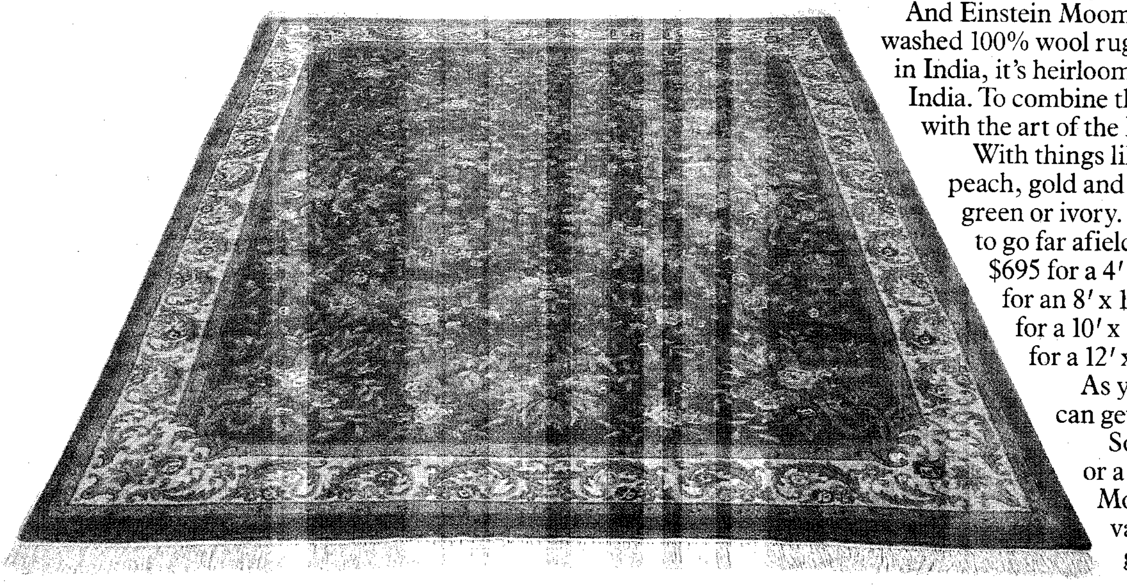
bloomingdale's



THIS RUG WILL MAKE A LASTING IMPRESSIONISM ON YOU.

It was Voltaire who wrote that everyone should first cultivate their own garden.



And Einstein Moomjy did. On a gently luster washed 100% wool rug that's not only handloomed in India, it's heirloomed. By the masterweavers of India. To combine the Impressionism of France with the art of the East.

With things like subtle wildflowers of peach, gold and rose scattered on fields of green or ivory. But at sale prices you'd have to go far afield to see. Like $445 for a 3′ x
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INTELLIGENCER

BY JEANIE KASINDORF

NETWORK NOTES...IVAN THE CHARITABLE...FILM FLAP...GENE KELLY CHANGES PARTNERS

CBS CUTS: 'COST PER STORY'

The new catchphrase in the corridors of CBS News: "cost per story." One CBS News source says that the network ordered a "cost per story" analysis to help CBS News president Howard Stringer determine which correspondents would lose their jobs in the latest round of budget cuts. "I doubt that phrase has ever been heard before in the history of CBS News," the source says. "They counted the number of stories people had gotten on the air in a year and divided them into what they were paid." But CBS News spokeswoman Ann Morfogen says, "The analysis related to the number of times they appeared on the air, not how that compared to their salary." . . .

Adding insult to injury: CBS News correspondent Steve Young, who had been with the network for nineteen years, was told by Stringer that his last day of work would be Friday, March 13. But when he arrived at the CBS Broadcast Center on Wednesday morning, March 11, and typed his initials and password into his computer terminal, the message "BAD PASSWORD" flashed back at him from the screen. The correspondent—who now calls himself an "electronic nonperson"—had already been zapped from the CBS computer system. . . .

Thanks, but no thanks: CBS News employees who lost their jobs as a result of the cutbacks ordered by CBS chief executive officer Laurence Tisch, the chairman of the Loews Corporation, were given a folder of information to help them find new employment. Inside the pristine white packet was a list of corporations where they might be able to find jobs. Included on the list: the Loews Corporation.

LAURENCE TISCH

BOESKY APPEALS TO THE UJA

Ivan Boesky has asked the United Jewish Appeal–Federation of Jewish Philanthropies if it would allow him to do community-service work at a UJA-affiliated charity instead of going to prison, according to a Jewish community source. Boesky, who was general chairman of the 1984 and 1985 UJA-Federation fund-raising campaigns in New York, has agreed to plead guilty to one count of illegally using advance information to profit from pending takeovers.

"Boesky obviously wants to propose this to the prosecutors and the judge," the source says, "which puts the UJA steering-committee members in a tough spot. They're a charity and he has given them a lot of money—as much as $1 million a year—so they can't turn their backs on him. But they also don't want their association with him to hurt their fund-raising campaign."

Boesky's spokesman would not comment on the report. A UJA-Federation spokeswoman says, "As far as we know, he has not officially approached anyone on our board."

IRONWEED PRODUCER KICKED OFF SET

The word from the set of *Ironweed,* the film based on William Kennedy's novel that is being made by Taft/Barish productions, is that Taft/Barish vice-chairman Rob Cohen has kicked producer David Weisman off the set and taken over control of the movie. Weisman, who produced *Kiss of the Spider Woman,* was brought in by the film's director, Hector Babenco, with whom he worked on *Spider Woman. Ironweed,* which stars Meryl Streep and Jack Nicholson, began shooting in Albany last month. "It was a case of a lot of volatile personalities," the source says.

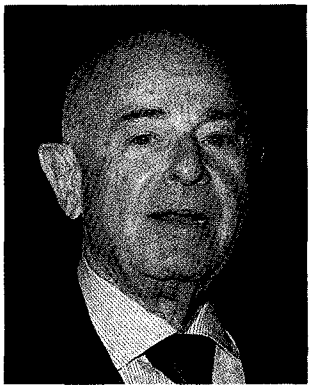
Weisman, who is in Los Angeles, says, "There may be those who have other ideas, but I'm still on the film. I'm contracted as producer." A Taft/Barish spokesman would say only, "At the moment, David is not on the set, and what the final credits will be is still being determined."

NICHOLSON ON *IRONWEED* SET

KELLY WON'T DANCE WITH PUBLISHER

Gene Kelly and his agent, Swifty Lazar, have signed a preliminary deal with Harcourt Brace Jovanovich to publish the legendary dancer's autobiography, which was originally bought by Random House.

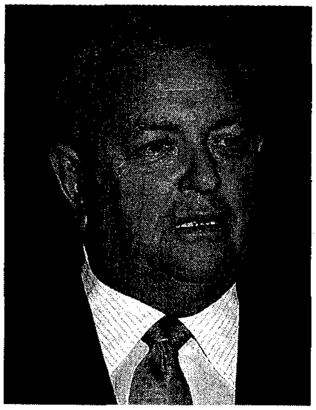
A publishing source says that Lazar took the book to HBJ senior editor Daphne Merkin after a disagreement with Random House editorial director Jason Epstein over who would collaborate with Kelly on the book. The source says that Kelly wants to work with Patricia Ward, a documentary-film writer, and that when Random House balked, Lazar took


SWIFTY LAZAR

ASSISTANT EDITOR: PEG TYRE

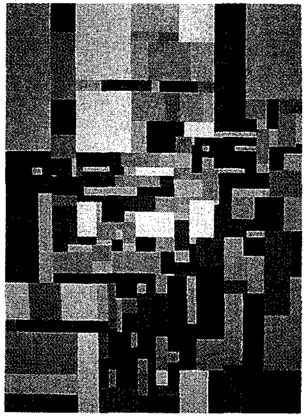
iotographs: top, Maria Robledo/Outline; center, Times Union/Skip Dickstein; bottom, Nate Cutler/Globe.

SHOP TALK...A WIDOW GOES COURTING...CALIFORNIA CHEESECAKE...RESTAURANT REPORT



MARVIN DAVIS

THE DOWNTOWN AMSTERDAM'S



A 1946 SWINDEN PAINTING

the book to Merkin. "Kelly narrated *American Treasure: A Smithsonian Journey,* a documentary about the museum that Ward worked on," the source says. "He was very taken with her, so he asked her to do the memoirs. Random House agreed to switch writers, but wanted someone with more publishing experience, who already had a name."

Lazar wouldn't comment on the new deal with HBJ. Epstein would say only, "Gene Kelly's book is still under contract with Random House."

PASTRAMI ON RYE WITH SPROUTS?

Marvin Davis, the Denver oilman turned Hollywood mogul, is teaming up with Carnegie Deli owner Leo Steiner to open a Beverly Hills branch of the Seventh Avenue restaurant. Davis, a longtime fan of the Carnegie's fare, sends a jet from Los Angeles to New York every week to stock up on the deli's pastrami and cheesecake.

The new California Carnegie, which will be right down the street from Beverly Hills' most famous deli, Nate 'n Al's, is due to open next winter. Steiner plans to relocate his head baker to Los Angeles and send out "five or six" of his "best people" to help train the staff.

"People on the West Coast don't know from quality," he says. "Delis out there don't even make their own pickles. Find me a place in California where they spend $25,000 for a water purifier so the brisket cooks right. The whole thing is going to cost a fortune, but Marvin and I are fifty-fifty partners. And when Marvin says, 'Get out here,' who am I to argue?"

GIMBELS GROUP GOES UNDERGROUND

A real-estate source says that New York developers Bill Zeckendorf and Larry Silverstein and Indianapolis shopping-center magnate Mel Simon, the team that bought Gimbels' 33rd Street store in December, want to create an underground shopping mall below 33rd Street between Sixth and Seventh Avenues.

The mall would run from the basement level of the old Gimbels through the basement of the New York Penta Hotel and connect to a tunnel that leads into Penn Station. If there is enough space, the team may put shops in the tunnel as well, so the mall would extend all the way to Penn Station.

"By bringing the traffic in from Penn Station," the source says, "they will be able to add $15 to $20 a square foot to the value of the retail space they want to rent on the Gimbels site. Their plan at the moment calls for about five floors of subdivided retail space and another five to seven floors that they hope to lease to a department store like A&S."

Silverstein says, "We'd like to build an underground mall, but won't know if we can do it until we finish the engineering and design reports. The rest of the Gimbels space will be a combination of offices and retail."

AMSTERDAM'S SOUTH RUNS SHORT

The owners of the downtown Amsterdam's have filed for bankruptcy reorganization and asked a judge to let them take up to six years to pay back about $350,000 they owe creditors. The move is a prelude to the purchase of the uptown and downtown Amsterdam's by the Astor Restaurant Group, which owns the Border Cafés and the Blimpie chain.

"We're not closing or changing anything at the restaurant," says Michael Miele, one of Amsterdam's founders. "We just were undercapitalized and took some time to develop a following downtown. We have every intention of paying 100 percent of our debts within the six-year period."

ART BURN: PAINTER'S HEIRS WIN SUIT

Robert Graham Sr., the co-owner of the Graham Gallery, the oldest art gallery in the city, has lost a lawsuit that charged him with cheating the widow and daughter of American geometric artist Albert Swinden out of three quarters of a million dollars. Federal judge Whitman Knapp ordered Graham to pay the artist's heirs $751,800, which their lawyer accused him of stealing from them, in part by selling Swinden's works secretly.

The artist's widow, Rebecca Swinden, consigned the collection to Graham after her husband's death, in 1961. The wealthy art dealer testified that he knew she was destitute at the time. Over the next 22 years, Graham secretly sold eighteen paintings, including six oils and five gouaches bought by a group headed by Atlantic Records chairman Ahmet Ertegun. Graham also bought six paintings for himself, Mrs. Swinden's lawyer told the court, for "2 to 3 percent of market value." At the trial, Graham was unable to account for eleven other paintings that had been consigned to him.

Graham's lawyer, who refused to comment on the case, is appealing the decision.

Photographs: top, Phil Roach/Photoreporters; center, Erica Lansner/Photoreporters
Painting: collection of Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

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The National Interest/Michael Kramer

IT ISN'T OVER

The Threat to Reagan

A KNAVE OR A FOOL? FOR FIVE MONTHS, Ronald Reagan has played the fool successfully. By taking his lumps with a smile, the president, portrayed as a disengaged chief executive who napped while his aides ran amok, has kept his job—and even retained a fair measure of his pre-scandal popularity. He's been the butt of jokes ("I'm not really a president, but I play one on TV"), and he's still in office.

Reagan's thirteen-minute response to the Tower board's polite indictment of his "management style" sounded like a drunk, with the smell of gin on his lips, promising never to touch the stuff again, and furthered the president's image as a kindly and well-meaning—if out-of-it—old man: "I told the American people that I did not trade arms for hostages. My heart and my best intentions still tell me that is true, but the facts and the evidence tell me it is not." The facts and the evidence? In most circumstances, if someone says, "I look out the window and see the dawn, but the clock tells me it is the middle of the night," that person is a candidate for retirement—at best.

In *our* circumstances, to judge from the opinion polls and the media's reaction, Reagan's speech has been widely hailed as the important first step toward a near-certain comeback.

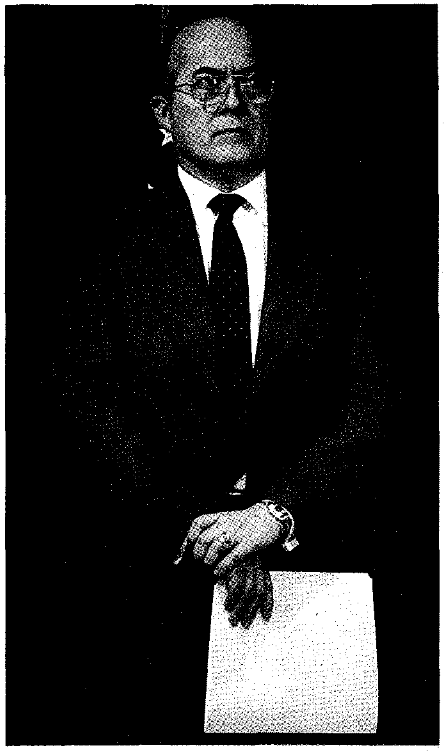
But the revelations keep coming. Two days after the president's speech, the Washington *Post* reported that the White House had tried to tone down the Tower findings. During the final week of the Tower deliberations, the White House counsel, Peter Wallison, reportedly asked the commissioners not to disclose that Reagan had given them two conflicting versions of when he first approved Israel's 1985 shipments of American arms to Iran. The commission wouldn't budge.

Then *Progressive* magazine reported that after Robert McFarlane resigned as national-security adviser in December 1985, the government bugged his home. The surveillance was discovered in January when McFarlane's lawyers ordered a sweep of his Bethesda house.

Added to the list of shredded documents and after-the-fact false chronologies, these efforts to "protect the president" reinforce the Watergate-like smell that continues to surround Iran$cam.

And, as with Watergate, one shouldn't mistake periods of calm for an end to the matter. In fact, the most damaging revelation may yet come from John Poindexter. Buried in a March 8 Washington *Post* story were these two paragraphs: "A well-placed legal source said that in the first weeks after his departure from the White House on Nov. 25, Poindexter and his attorneys planned to construct a legal defense around his contention that on two occasions in 1986 he told Reagan that the arms sales to Iran were generating money for the *contras*.

"According to this source, Poindexter did not tell Reagan there was an illegal diversion of money, but rather that funds for the *contras* contributed by Iranians or Israelis were 'an ancillary benefit' of the arms sales."



POINDEXTER: *Are there documents?*

Poindexter's testimony won't come until he receives a congressional grant of limited immunity—which now seems at least two months off—and it is impossible to know *exactly* what he will say.

What *is* known now is that despite Reagan's faulty memory, the president has resolutely maintained that he knew nothing of the diversion of *contra* funds in advance. "You can tell them flat out," Reagan instructed his press secretary last December, "that I had no knowledge whatsoever of [the diversion of funds] until Ed Meese briefed me on it."

If Poindexter disputes Reagan's denial, and *if* Poindexter's testimony is corroborated by documents or other witnesses, then Iran$cam will have its smoking gun, and the question of Reagan's resignation will be fairly considered. The president will be seen as a knave.

While waiting for that particular shoe to drop—if it ever does—it is worthwhile pursuing the implications of Poindexter's possible testimony: that Reagan's supposed sloth is more cover than reality, a clever smoke screen designed to further "protect the president."

Already, we have the observation of Reagan's older brother, Neal, who has rarely, if ever, been heard from since his brother went to the White House. Neal has said that after Congress rejected the *contra*-aid package in 1984, "I bet he just went back to his office and said, 'There's more than one way to skin a cat. Get ahold of those guys in Iran and see if they want some armaments.' Then he was under no obligation to go to anyone and say, 'Can I have a couple of bucks for the *contras?*' I bet he is forgetful on everything he wants to be forgetful about."

Beyond Neal's surmise (to which the president replied, "I'll skin him"), we have the Tower report itself. As Norman Podhoretz has observed, "A careful reading of the report establishes three point that together refute the idea that Reaga suffered from any serious confusio about the arms sales themselves.

"To begin with, it becomes clear fro the evidence supplied by the report tha the first shipment of arms to Iran, mad by the Israelis, went forward only afte Reagan had given his approval (eve though he now claims that he cannot remember exactly when he gave it)."

The Tower group concluded that Reagan didn't appreciate the implications o adopting such a policy. But the report itself indicates that, on several occasion both Secretary of State George Shult and Defense Secretary Caspar Weinbe ger opposed the sales unequivocall Very simply, the president decide against Shultz and Weinberger. And h did so, according to the testimony of A torney General Meese, with "an ade quate understanding of the argument f and against the project."

As Podhoretz has noticed, "This vie has been confirmed by Robert C. McFa lane," who has testified that the pres dent "called and said: I think we ought t get on with that . . . and I said do you u derstand, of course, now that Geor [Shultz] and Cap [Weinberger] are ve

Photograph by Larry Downing/Woodfin Cam

much opposed to this and they have very good reasons?... And he said: Yes, I understand how they feel, but I want to go ahead with this."

It was in that same conversation with McFarlane that Reagan revealed that he knew full well the political embarrassment he would suffer if the secret got out. McFarlane remembered the president saying that he would "be glad to take all the heat," which conforms to the recollection of former CIA director William Casey.

The Tower group didn't have the time or the resources to delve deeply into the *contra* part of Iran$cam. Nevertheless, in one memo Tower did publish, Oliver North says, "The president obviously knows why he has been meeting with several select people to thank them for their 'support for Democracy' in CentAm"—another bit of evidence supporting a portrait of an engaged, rather than a bumbling president.

Poor policy is one thing. Lying about its pursuit and covering up the trail is quite another. What will happen if Reagan the bumbler is revealed as Reagan the liar? Politically, the Democrats cannot be eager to face an incumbent George Bush in 1988. But the pressure might become too great. And, as John Oakes has written, Reagan might "bow out for 'medical' reasons."

It's always fun to "crystal-ball" the various scenarios and wonder if John Poindexter will one day be viewed as a latterday John Dean, but one needn't resort to guesswork to predict at least two major policy changes in the wake of Iran$cam.

The first concerns arms control. Mikhail Gorbachev's acceptance of an earlier administration proposal to effectively eliminate intermediate-range nuclear missiles from Europe is likely to result in treaty, perhaps before fall. The Europeans themselves are skeptical. They fear a zero option" deal will weaken America's commitment to the defense of Europe, which would then be possible only ith conventional arms. But Europe's ishes have never counted for much, and eagan's need for a foreign-policy "victory" will overshadow allied trepidation.

The second bit of Iran$cam fallout will robably be aid to the *contras*. Last week, e House indicated a change in direction by voting to deny the release of $40-illion to the *contras*. The Senate may llow suit, but a presidential veto will eliver the money to the rebels anyway. he real rub will come after Labor Day hen the administration seeks an additional $100-million-plus appropriation r the rebels. By most accounts, that reest is doomed, and without new mon- for 1988, the *contras* will wither away. Stay tuned and, again, don't be lulled the current up-tick in the president's rtunes. The signals point to further uble ahead. ■

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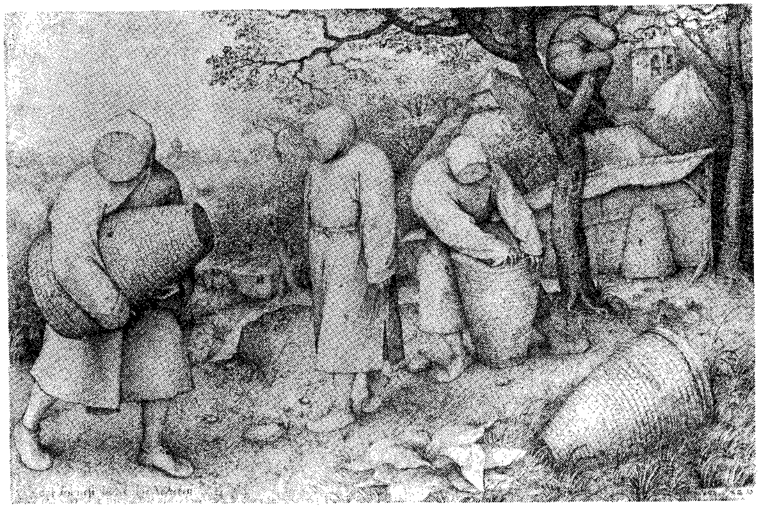
The first major loan exhibition in America of 16th-century Netherlandish drawings: approximately 120 works by Bruegel and other leading masters of the period including Bosch, van Leyden, Gossaert, van Heemskerck and Goltzius.



PIETER BRUEGEL THE ELDER *The Beekeepers* (KdZ 713, Kupferstichkabinett SMPK, Berlin.)

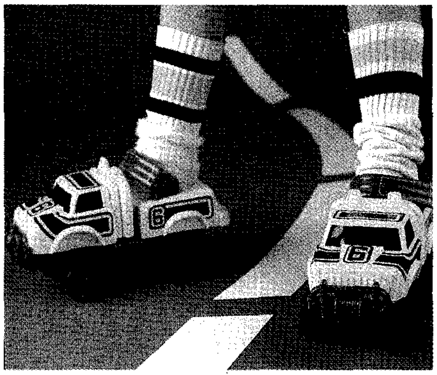
The Pierpont Morgan Library
29 East 36th Street Tues.-Sat., 10:30-5:00; Sun., 1:00-5:00
This exhibition has been made possible by grants from Shell Companies Foundation, Incorporated, Unilever United States, Inc., and the National Endowment for the Arts.

Star Tech/Phoebe Hoban

BABES IN TECHLAND

Kid Stuff

CALL THEM KIDTRONICS—AUDIO AND video products that have been jazzed up and scaled down for kids. "Children these days are more sophisticated than people give them credit for. They've grown up with technology, and they appreciate well-designed products at an earlier age," says Bob Goldberg of Worlds of Wonder, makers of a kid-style home-entertainment system complete with remote-controlled TV and videocassette player.



Keep on truckin'.

Toylike radios, tape recorders, and record players—usually adorned with Mickeys, Kermits, and other juvenilia or simplified for the nursery-school set—have been around for years. But the latest kid stuff, both in design and price, reflects a decidedly upscale sensibility.

Fisher-Price's new Pixelvision camcorder—a dream machine for young filmmakers eight and up—is the eighties version of the Super-8. At one tenth the price of most camcorders, this expensive toy ($150) is the video bargain of the year.

The PXL 2000 records 11 minutes of black-and-white footage on 90-minute cassettes, or 15 minutes on two-hour cassettes. No VCR is needed—the PXL 2000 camcorder plugs right into any TV set for playback. If you do want to play back on a VCR, Pixelvision tapes can be dubbed onto blank VHS or Beta cassettes.

Made of high-impact plastic, the camcorder is lightweight (just two pounds, including batteries) and easy to operate (both focus and audio-recording levels are preset). The PXL 2000 deluxe set comes with its own 4.5-inch monitor for less than $200; other accessories include a mini-bipod stand, carrying case, and strap. The set will be available in September.

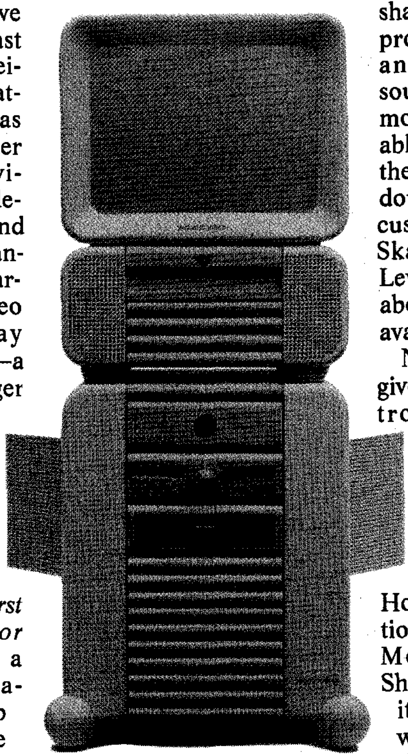
Kid vid takes on a whole new look (and price tag) with Worlds of Wonder's modular entertainment system. This series of highly stylized components plugs into a rack called the Smart Stand, which, in turn, plugs into the wall—an excellent way to eliminate the usual tangle of wires. The Smart Stand has built-in stereo speakers and a nice rolltop storage space for tapes.

With their rounded contours and oversize buttons and knobs, the Wondervision modules (available in red, white, blue, and gray) have an arch Art Deco look that will appeal as much to parents as to children. Components include a remote-controlled TV, a videocassette player, a combination TV and video player, an AM-FM cassette recorder, and remote headphones and speakers. Half a dozen more components will be available by Christmas, including a VCR.

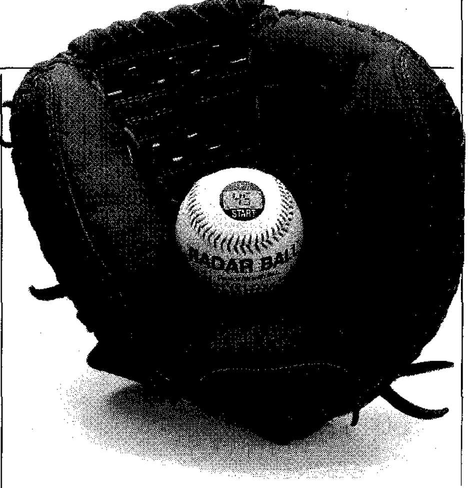
Now for the adult-size prices: about $300 for the TV, $250 for the video player, $150 for the Smart Stand, and $50 for the radio–cassette player. The wireless headphones and speakers will sell for about $40 each.

Why splurge on consumer electronics made by a toy company when, for this kind of money, you could go for the real thing? Although colorful stylized consumer electronics have been the rage for the last few years, they are neither as cutely coordinated nor as "childproof" as the Worlds of Wonder Series. The Wondervision components are designed for simple use and can withstand rough handling by kids. And parents may find a video player that can play back but not record—a definite plus for younger audiences.

Someone should tell film director John Hughes about WOW's new line of school accessories for brat-packers. It includes *the world's first message machine for lockers.* Express-It is a portable cassette machine with a Velcro tab that sticks to the inside of a locker door. It holds twenty-second messages that are activated by a special high-pitched whistle. (Each unit comes with three activators, so they can be distributed to friends.) Messages are indicated by a blinking red light; earphones are available for private listening. Guaranteed to raise any clique to high-tech heights, Express-It sells for about $40.



Cute components.



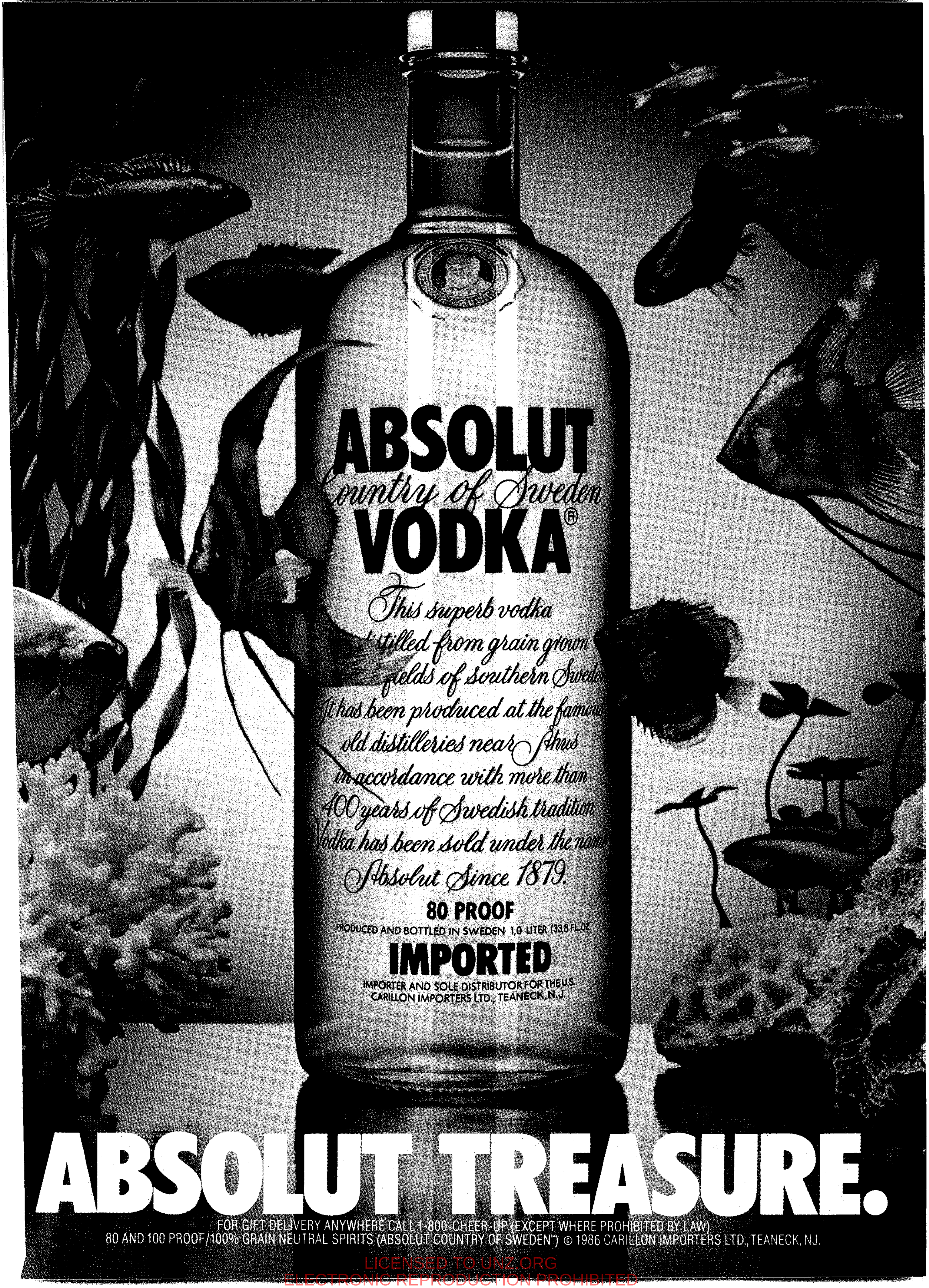
Perfect pitch.

For kids on the go, there's the Bikeman, a cassette player with two separate stereo speakers that attaches to the bike's handlebars. The Bikeman, from Select Merchandise, Inc., is made of durable plastic and sells for $35.

Skatemobiles are car- and truck-shaped roller skates that produce roaring-engine and screeching-brake sound effects when in motion. (They are adjustable to all sizes.) Take them off, and the skates double as freewheeling, custom-painted toys. The Skatemobiles, made by Lewis Galoob Toys, cost about $20 and will be available in July.

Nasta Industries has given lips to several electronic products: The Blabber Mouth radio and cassette player both feature big red mouths that lip-synch whatever is playing—even Howard Stern. A variation on the theme is the Money Talks radio. Shaped like a dollar bill, it has a Washington with loose lips. The Blabber Mouths start a $20 and are designed a

Photograph, left: David Kelley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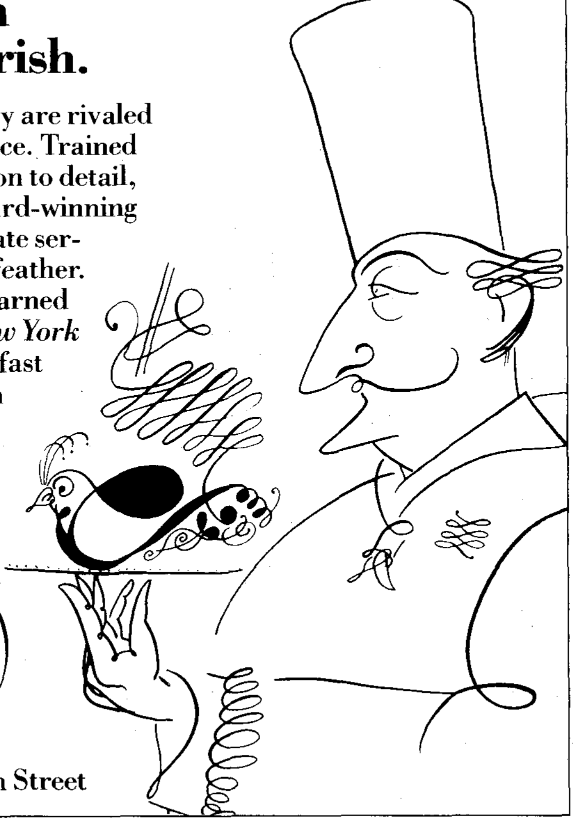


MAURICE

Le Parker Meridien
New York, 118 West 57th Street

much for childish adults as for kids.

The Liberace phone, made by Select Merchandise, Inc., works on a similar principle. Perched atop this Touch-tone phone is a Liberace seated at a piano complete with a miniature candelabrum. Liberace holds his own tiny telephone receiver, which he raises as soon as the real receiver is picked up. When a voice comes through the telephone line, he moves his mouth and plays the piano. There are also Ronald Reagan and Ralph Kramden phones. The phones, for sophisticates of all ages, sell for about $75.

Kiddy-corder.

Couch potatoes can doodle right on the TV screen with VideoArt. The palette has push buttons for erasing lines and clearing the screen, and a joystick for drawing in sixteen different colors. You can draw freehand or use plug-in software cartridges that display different electronic coloring books (Disney and Marvel Comics characters, for instance). All art created on the screen can be saved on videotape. It's about $100 from L.J.N. Toys, Ltd., and will be available by early fall.

What's spring training without the Radar Ball? This computerized baseball has a digital readout that records the speed of a pitch. Radar Ball is available in a "junior model," for Little Leaguers eight to twelve (preset for 46 feet), and a "pro model," preset for the major-league distance, 60.5 feet. Made by Skilcraft, each ball is about $15.

Most of these products are aimed a consumers who are six and up. But there are also some electronics designed for tinier tots. The Kid's Picture Dialer, fro Wonderline, makes it easy for even ver young children to dial for help during a emergency. A simple module that plug into any phone, it has twelve huge pus buttons with pictures such as a fire truck policeman, and doctor. (These labels ca be personalized by slipping a photograp under the clear-plastic overlay on eac button.) The child simply pushes a butto and the unit automatically dials the number. The potential for saving lives, company officials say, outweighs the problem o kids pushing the buttons for fun. Available in the spring, it will sell for about $2

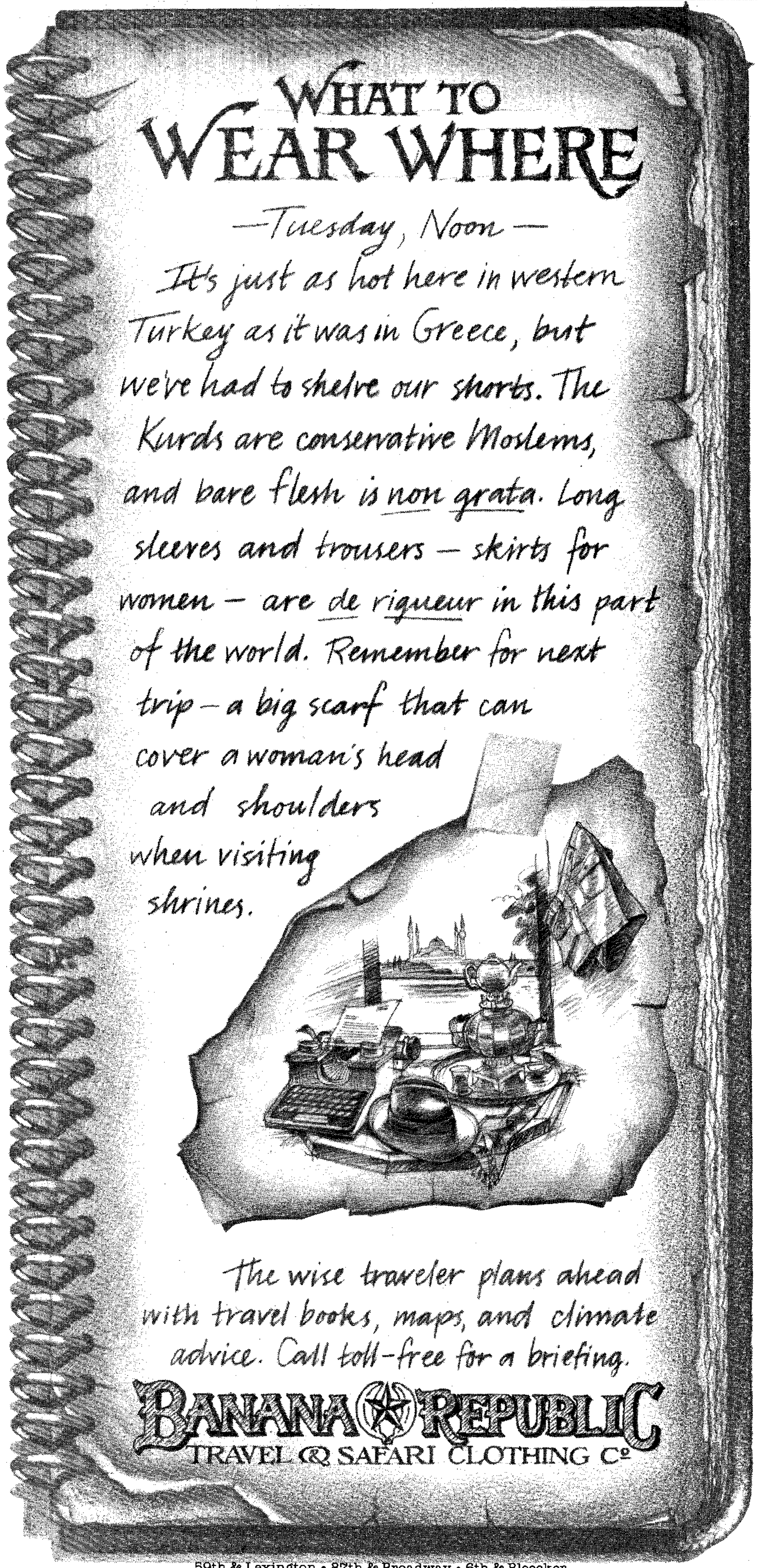
Worlds of Wonder's library of "Comes to Life" books has electronic songs and sound effects. The books are slipped into a computerized plastic frame (with a built-in 128K microprocessor), and sounds are activated by turning the pages or pressing the pictures. Touching a horse, for instance, produces a realistic neighing sound. The task of reading the text, however, is still left to the parent or child. The books are for children three and up. The frame and one book sell for $69.95; each additional book and sound cartridge is $14.95.

For toddlers, Nasta makes several electronic products. There's a voice-activated musical mobile that plays a one-minute lullaby in response to a baby's cry. The Musical Friend is a tiny music box on an elastic strap that attaches to a baby bottle. The music starts playing when the bottle is tilted and turns off when the bottle is upright. Nasta also makes a radio and a cassette player designed for children as young as three. The cassette player has a cow jumping over the moon; the radio, a happy face. Made of rubber, both have large knobs, and the volume controls are preset within safety standards.

A number of companies make electronic monitors to help parents keep

Dial-a-kitsch.

rack of kids. Ideal's *Sesame Street* series ncludes a two-way intercom, so children nd parents can communicate indoors ver a 200-foot range, and a portable eeper system that alerts the parent if the hild wanders out of a preset range (up to 00 feet). These devices sell for between 30 and $45. Welsh Company is distributg the Nanny, a miniature transmitter nd receiver with a 50-foot range. It sells r about $30. Nasta also has its line of afety products, including a beeping bedide safety mat ($30), a bathtub alarm ($8) at sounds when the water is above a reset level, and the Baby Minder ($35), hich enables parents to keep an ear out r problems in the nursery.



WHAT TO WEAR WHERE

—Tuesday, Noon—

It's just as hot here in western Turkey as it was in Greece, but we've had to shelve our shorts. The Kurds are conservative Moslems, and bare flesh is non grata. Long sleeves and trousers — skirts for women — are de rigueur in this part of the world. Remember for next trip — a big scarf that can cover a woman's head and shoulders when visiting shrines.

The wise traveler plans ahead with travel books, maps, and climate advice. Call toll-free for a briefing.

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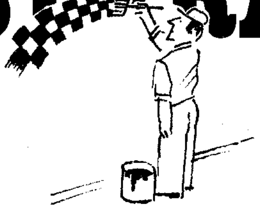


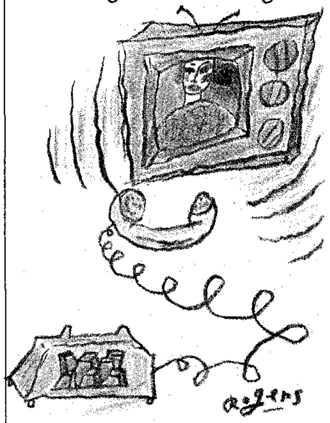
TV

Dialing for Dollars

AFTER "THIRTEEN" TOTE bags and umbrellas, WNET has found a new way to get viewers to give money.

The station now dials the telephone for them.

During a fund-raising break in an Ernie Kovacs documentary last week, WNET unveiled "the Chumley Effect"—Laurie Anderson asked viewers to put their phone receivers up to the TV, and the station broadcast a series of tones similar to those a Touch-tone phone makes when WNET's pledge number is dialed on it. The 216 viewers who put phone to tube were soon connected to WNET workers, who took their pledges and offered them, of course, tote bags and umbrellas.



"We took in $12,341 in pledges," says producer Norris Chumley, who came up with the idea (and named it after himself). "As far as we know, it's the first time this has ever been done." The station, he says, is planning to repeat the gimmick.

Telemarketing experts say they've never heard of the ploy—though it would seem ideal for other TV pitchmen, from the Home Shopping Network to evangelist Oral Roberts. A spokeswoman for Roberts, however, said the evangelist has no plans to use the Chumley Effect. E.P.

PRICES

HERE'S WHAT IT COSTS TO cope with March:

☐ Burberry trench coat (9 East 57th Street), $675 for men, $680 for women.

☐ Cotton umbrella, from Hermès (11 East 57th), $175.

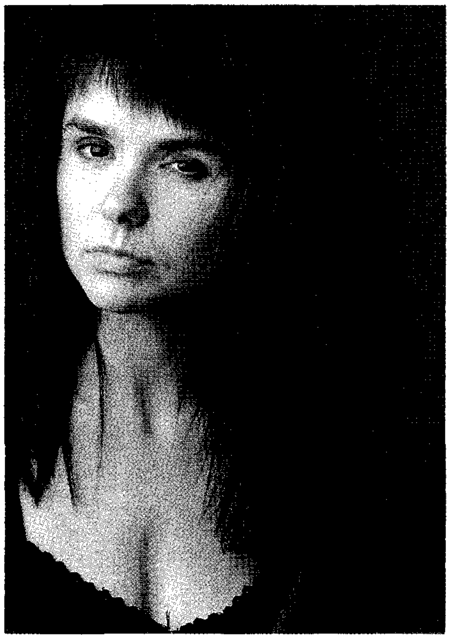
☐ Nylon umbrella, from street peddler, $4.

☐ Glasses with battery-operated wipers, at Mythology Unlimited (370 Columbus Avenue), $15.

BRIEF LIVES

THE LONE ROCKER

'WOMEN IN ROCK? THAT'S A CATEGORY invented by people who waste their time sitting around thinking too much. I'm not one of them," says singer Patty Smyth, 29, sitting around in tight black jeans in Caffè Dante the other day. A petite beauty with a big, rough-edged, soul-tinged voice, Smyth has impeccable girl-rocker credentials. After two rollicking Top 40 hits with the band Scandal, she's just released her first solo album, *Never Enough,* and her single by that name is climbing *Billboard*'s chart.



Smyth: A passionate affair with her career.

Smyth wipes a bit of mozzarella from her lip and sizes up others in the dread women-in-rock category: Chrissie Hynde of the Pretenders is "hard as nails"; Joan Jett is "a total gas—she did a numerology reading for my little girl, Ruby, and got me into wearing these crystals." Smyth tugs at a little black pouch tied around her neck and smiles. If Jett is a tough rocker, Smyth is a tough *Manhattan* one—on *Never Enough,* she's best at city-specific covers such as "Downtown Train," by Tom Waits, and "Sue Lee," by veteran Greenwich Village singer Willie Nile.

In fact, Smyth has known her way around the Village for a long time—in the late sixties and early seventies, her mother owned a club called Zig Zag and managed the Gaslight. (The rockabilly guitarist Link Wray "camped out in our living room," says Smyth.) So from six to fifteen, Smyth hung out late with mom at work—and "didn't get to school much." But she took some other lessons to heart. Her father had died years before, so her mother supported Smyth and her older sister—and today Smyth is a single working mom herself. Her marriage to downtown rocker Richard Hell ended last year, and Smyth has custody of their eighteen-month-old daughter. "It's sad when a marriage ends, especially when there's a child involved," says Smyth calmly. "But I'm happier now than I've ever been in my life." Though *Never Enough* is full of songs about breakups and betrayal, Smyth denies a connection to her life. "If I were singing something directly out of my life all the time, how could I keep it up?" she asks. "Can you imagine having to spend your entire life in heartache just to sing a tune?" She lets out a throaty chuckle. "I'm having a passionate love affair with my career." KATHERINE DIECKMANN

Photograph by Lynn Goldsmith/L.G.I. Illustrations: top, Guy Billout; left, Lilla Roger

LETTER FROM VENICE

NUOVO YORK

Celestial costumes.

IT WAS A GRAND IDEA, poorly executed—but that didn't matter. "New York in Venice" was the theme of this year's carnival, but its invited queen, Bernadette Peters, could not show up for her coronation (she had to do her nightclub act).

The opening-night festivities at Teatro La Fenice—attended by Ann Getty, Thomas and Nan Kempner, John Loring, and a long list of other New Yorkers—began with a tribute to Leonard Bernstein that lacked pizzazz ("It was short, Mama," said one Italian boy of seven, "but not very good"). Jerome Robbins's ballet, *Fancy Free,* went better, and *Mama I Want to Sing*—imported from 104th and Fifth to the Teatro Goldoni—had accented "amen"s wafting from the boxes. By the time Gerry Mulligan had blown his sax, the cast of *The Fantasticks* had revived bits of the show, and Jacques D'Amboise and his kids from the National Dance Institute had revived *everyone,* the Venetians would have felt at home anywhere in New York.

In the end, Venice itself took the biggest bows. The melancholic city was praised—and nearly razed—by 700,000 visitors. Hotels, for some reason, offered souvenir kittens. New Yorkers forgot the salute and focused on their costumes—former *Newsweek* editor Lester Bernstein, as Louis XIV, lost his first-place award by stalking the dessert tray too eagerly, allowing another Louis to make off with his prize. The French ambassador to Italy seemed to be ducking François Mitterrand, who was just another face in the crowd of masked and unmasked revelers who crowded the Piazza San Marco—sending even those damned Venetian pigeons scurrying for shelter.

LESTER SLOAN

At Piazza San Marco.

NEWS OF THE RIALTO

The Joy of Broadway

BLUE-EYED ACTOR Robert Joy has leading-man good looks—but they can twist into a leer that lands him roles as flakes, hoods, and other offbeat types: The guy who's stabbed over a cocaine stash in *Atlantic City.* The prig who murders Norman Mailer in *Ragtime.* Dianne Wiest's would-be suitor who's still mourning the death of his male lover, in *Radio Days.*

Now, playing Rick Steadman, the title role in *The Nerd* (it opens March 22 at the Helen Hayes Theatre), Joy may move from film-buff's secret to comic star. His nerd is perfect—not just the toilet paper that trails from his shoe, or the way he licks the yolks out of deviled eggs, or the sad tale he tells of his marriage proposal to an eight-year-old girl. Even his laugh—an odd, stifled snort—gets laughs.

"It took us a year and a half to get this show on Broadway, because we couldn't find a nerd," says producer Kevin Dowling. "We must have seen 200 Pee-wee Herman imitations. We were in despair. And then Robert Joy walked in, and there was the Nerd."

Joy, 35, grew up in Newfoundland, went to college there, and was a Rhodes scholar at Oxford. Later, he spent three years with Codco, a Canadian comedy troupe that produced, among other things, a "wildlife documentary about a strange species of woodland nun that wears a cowl with one horn." He moved to New York in 1978 and began creating memorable—if small—roles. As a former Rhodes nerd, Joy says his new character is familiar—in fact, they share a favorite snack: graham crackers with Reddi-Wip.

"Everything I'm using in Steadman is me prior to *editing.* I found out very early that what makes the Nerd the way he is is that he doesn't check himself to see if what he is saying is cool enough. That's why a lot of scholars are called nerds—their minds aren't on the impression they are making. The Nerd is a very free person, and it was easy for me to find what was lovable in him." It may be harder for co-star Mark Hamill to love him—Joy's character is as relaxing as fingernails on a chalkboard.

Comic stardom may not cure Joy of his penchant for eerier roles. Though he plays a warm, supportive lover opposite a troubled Mariel Hemingway in the forthcoming movie *Invitation,* he "just finished doing a film called *Big Shots,* where I play this Appalachian sort of inbred guy who's a henchman for this Chicago hood. The character is so dark, evil, and stupid. I love doing characters who are demented." PHOEBE HOBAN

Joy: "The nerd is a very free person."

otographs: top left and right, Lester Sloan; bottom, Robin Holland.

NEIGHBORHOOD WATCH

HARLEM ON HIS MIND

THE VAN ROLLS SLOWLY through side streets lined with elegant townhouses. "Some of New York's finest architects built here, including Stanford White," says Lucien Corcos, leading a tour through Striver's Row in Harlem. Corcos, a dignified Moroccan-born Frenchman, fell in love with Harlem in 1969 and has been leading tours of it for the last five years. "During the last half of the nineteenth century," he says, "Harlem was Manhattan's first white suburb."

In just a few minutes, Corcos has led the tour through nearly two centuries of Harlem, starting with its oldest houses—Hamilton Grange, Alexander Hamilton's frail country house, built when Harlem was a meadow; and the Morris-Jumel Mansion, on West 160th Street, built in 1765. Before the van turns onto 125th Street—and Corcos points out busy new shops and says, "Harlem is coming back to life"—he has sketched enough New York economic history to give the sights pattern and point.

Corcos, 70, who runs Harlem Spiritual tours, moved his business from Paris to New York 18 years ago, booking visiting Europeans on tours of the U.S. "But they all wanted to see Harlem," he says, "so I started to research it. I fell in love with the church music, then with the people."

On weekends, sightseeing leads to soul food at local spots such as Sylvia's (spicy ribs and chops), then to nightspots for jazz or cabaret.

Corcos: "Harlem is coming back."

At the Baby Grand, a compact nightclub where it still feels like 1940, a local crowd listens to saxman Rufus James and his quintet.

Gospel and spiritual music provide the finale for Sunday morning's tour of Harlem churches. At the Southern Baptist Church, a pipe organ and a baby-grand piano carry three choirs and the congregation through hours of swaying and singing.

Corcos highlights Harlem without denying its harsh side—he leads the tour through blocks of burned-out tenements. "Ghost houses," he says, "but that's not all of Harlem. It's changing. Things are happening for the people." And to prove it, he's started a new, weekday tour—Harlem at work. ELAINE EDELMAN

LIQUID ASSETS

Battle of the Brews

THE GREAT NEW YORK Beer War is still raging. Now that the Manhattan Brewing Company, in SoHo, is selling Manhattan Gold in bottles, New Amsterdam Brewery, on Eleventh Avenue, is pointing out the label's fine print: BREWED AND BOTTLED . . . IN WILKES-BARRE, PA.

If the situation seems familiar, it should.

In 1982, bottles of New Amsterdam appeared in New York City, billed as the first "locally brewed" beer since 1976, the year Schaeffer's brewery closed. But the beer was brewed in Utica. "We didn't deceive anybody," says owner Matthew Reich. "The label said, MADE IN NEW YORK. It was sold exclusively in Manhattan, and we always intended to open in the city."

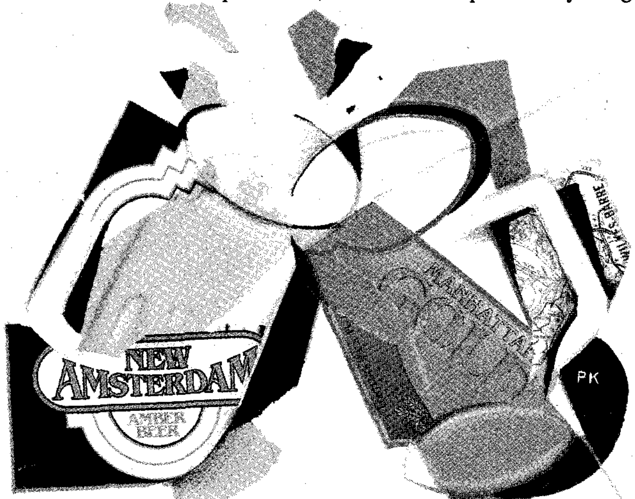
But in 1984, before Reich got here, Manhattan Brewing opened up and stole his thunder, selling kegged ales at its restaurant and others around town ("Fast Track," July 16, 1984). The huge copper kettles in its restaurant don't do anything but look nice: The kegged ale is made upstairs, in an eight-barrel kettle (the brewery produced just 4,000 barrels last year).

New Amsterdam opened its brewery here in 1986 and will produce 16,000 barrels this year. When a daily called it the city's first "full-scale brewery," tempers at Manhattan Brewing flared. Then one of Reich's P.R. men cracked that Manhattan Brewing was just "a restaurant that serves beer."

"We were brewing *first*, and Reich copied everything we did," says Robert D'Addona, president of Manhattan Brewing. "I bought my copper kettles from Goggingen, Germany. He bought his from an adjoining town."

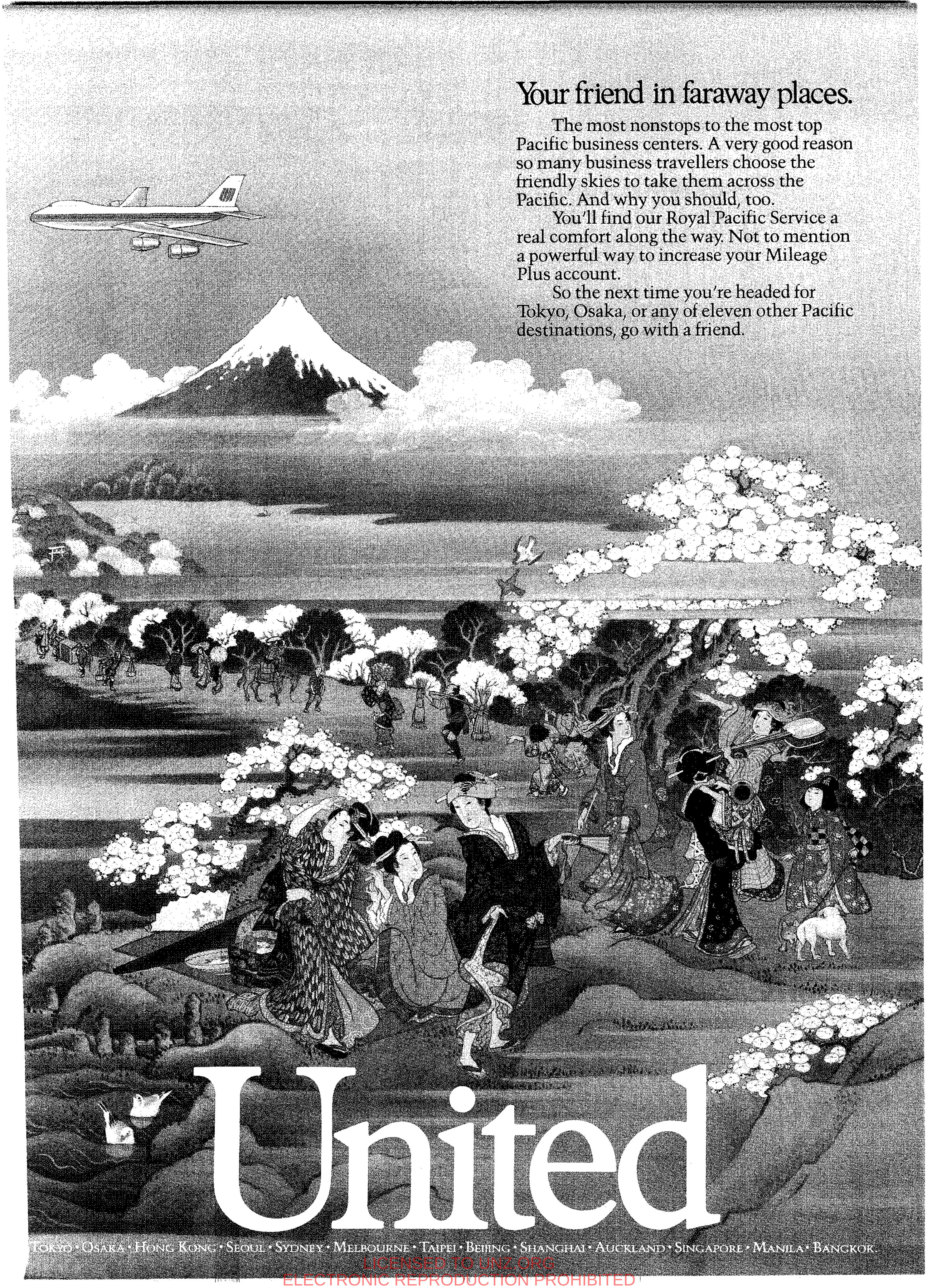
When Manhattan Brewing began bottling last month, it did so at a hired brewery in Pennsylvania. "The recipe was developed in Manhattan and it's made for Manhattan," says D'Addona, sounding much the way Reich did five years ago.

Of course, most New Yorkers couldn't care less who came first, who's bigger, or where the beers are made. The rivals make good beer (though New Amsterdam's bottled product is tastier), and there's plenty of room for both: Together, they'll produce about 20,000 barrels this year. New York City consumes about 6.5 million barrels a year. JOE DOLC



Photograph by Erica Lansner/Photoreport

Illustration by Peter Kup



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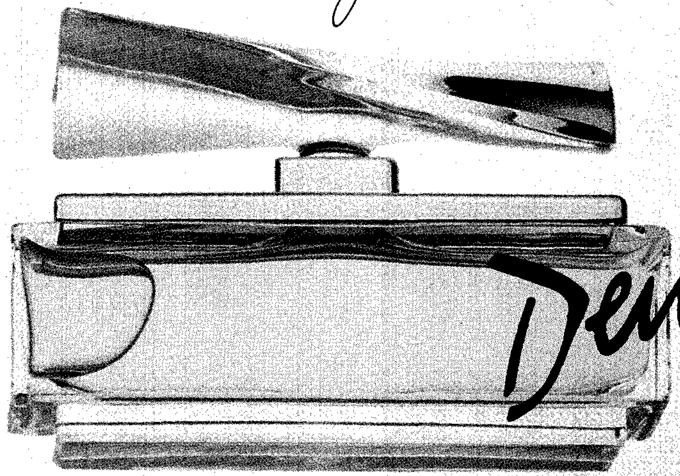

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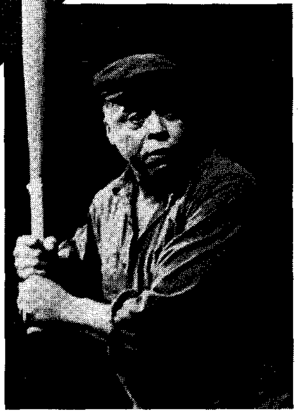
RUTH RECOMMENDS

BY RUTH GILBERT

Channel 13 is bringing back all 55 episodes of Upstairs, Downstairs, *starting March 19 at 10 p.m. (Parts I and II). The 1974 series won nine well-deserved Emmys—we're waiting with bated breath!*

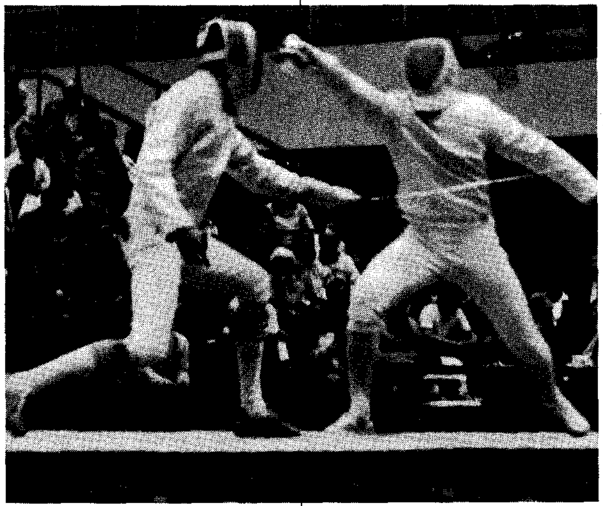


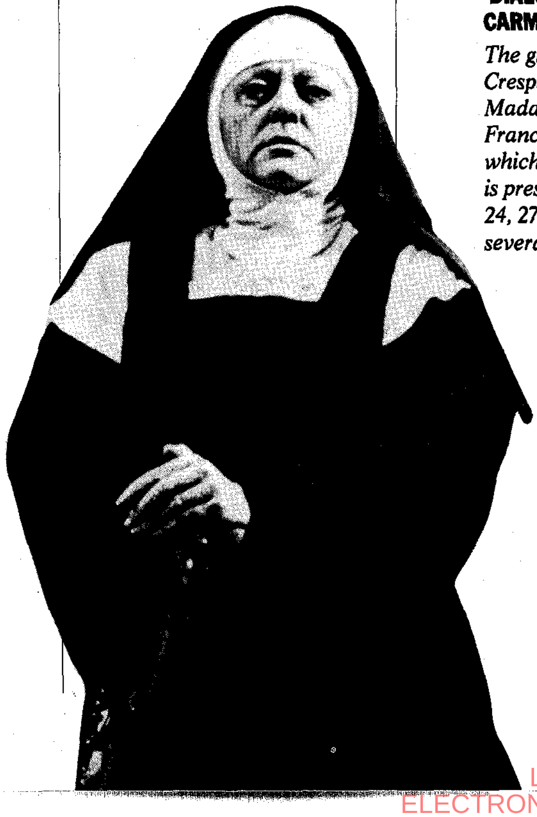
'FENCES'

James Earl Jones (above) always wanted to be a baseball player and never made it—in August Wilson's drama, that is. Poor James. Previews begin March 17 at the 46th Street Theatre prior to a March 26 opening.

SABRE TOURNAMENT

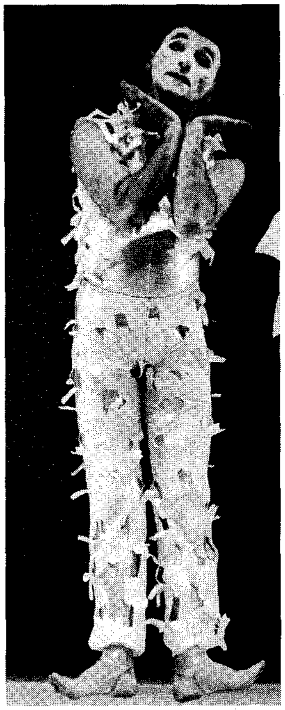
One hundred of the world's greatest swordsmen will be slashing their way around NYU's Coles Center March 21 and 22. A demonstration-tutorial March 22 at 3 p.m. precedes the finals.





'DIALOGUES OF THE CARMELITES'

The great Régine Crespin (left) is Madame de Croissy in Francis Poulenc's opera, which the Metropolitan is presenting March 21, 24, 27, and 30, and several times in April.



MURRAY LOUIS DANCE COMPANY

The company is at the Joyce Theater March 17 through 29. In two programs, each with Murray Louis performing a solo work, three premieres and three revivals are featured.

'BLITHE SPIRIT'

From left are Judith Ivey, Geraldine Page, Blythe Danner, and Richard Chamberlain in Noël Coward's comedy, previewing now at the Neil Simon Theatre and opening March 31. Above is a séance in its early stages!

Photographs: top left, William B. Carter; top right, Tom Caravag
bottom left, James Heffernan; bottom right, Martha Swope.

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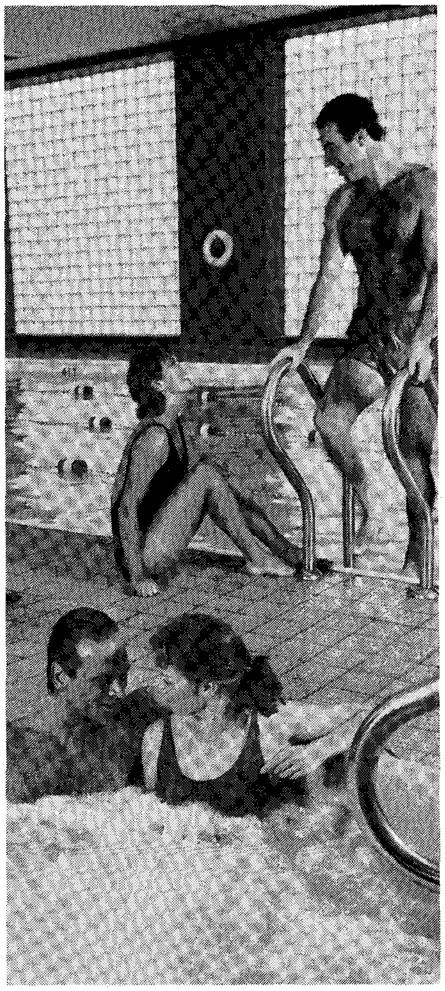

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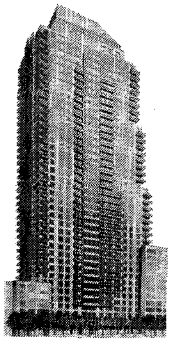

beautiful sunset from our rooftop deck Or party with friends in our private lounge. 515 has a 24-hour concierge. Valet service. Onsite garage. It's a superb upper east side location that's easy to get to. Quiet, yet close to the action. The area has charming restaurants, cozy clubs, excellent shopping. If you're looking for the ideal upper east side residence what are you waiting for? It's 515!

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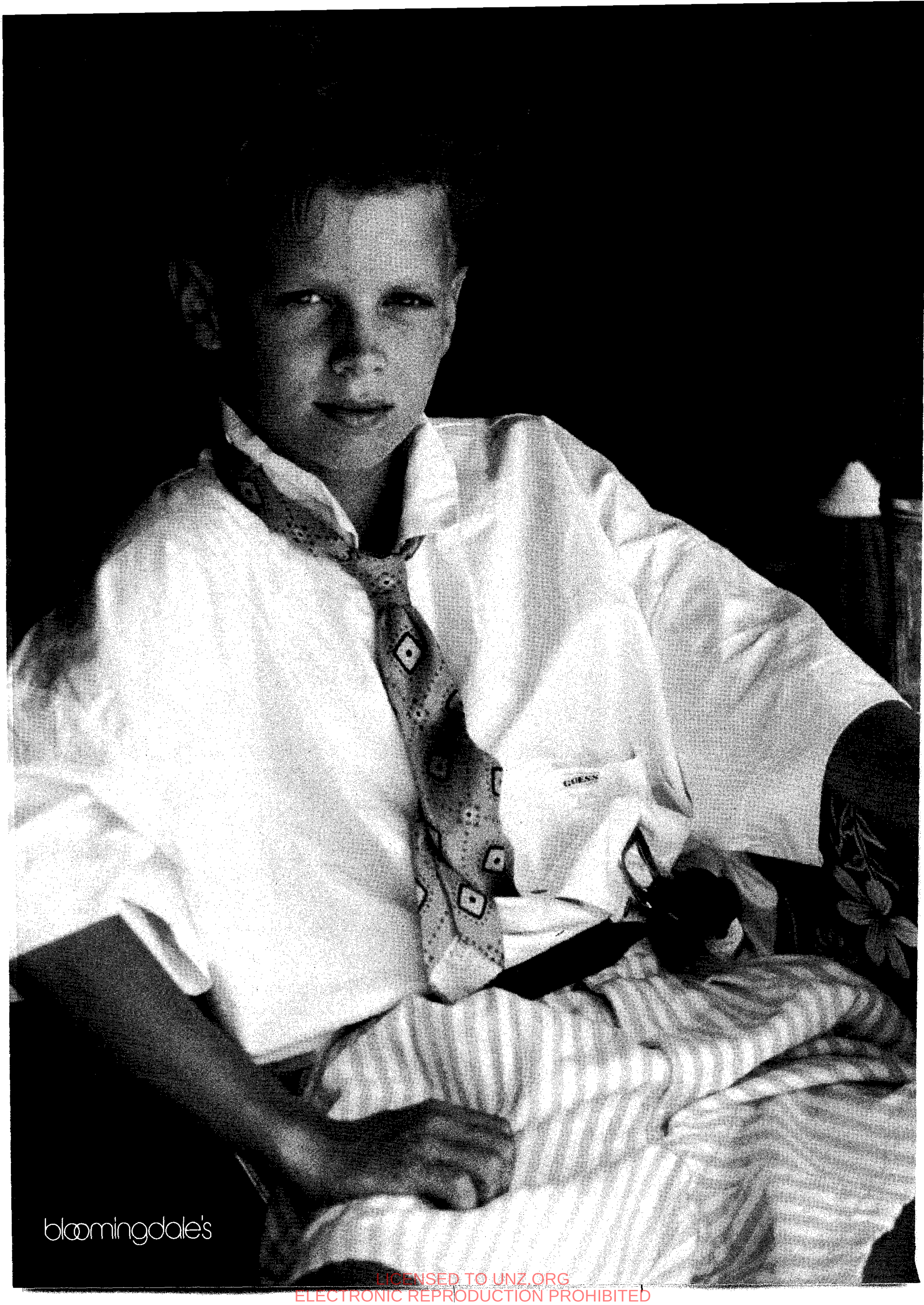
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NEW YORK

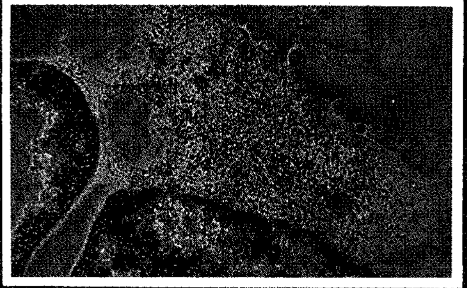
Q. AND A. ON AIDS

BY MICHAEL STONE

"AIDS has a personal message for all of us," says Dr. Stephen C. Joseph, New York City's commissioner of health. Over the years, however, that message has become ever more clouded. What started out as a disease afflicting homosexual men and IV-drug users has shown signs of breaking into the general population. For heterosexuals, fears about the spread of AIDS through casual contact have yielded to concern about catching it in a brief sexual encounter. Some people advocate testing everyone for the infection. Others wonder if the government is doing all it can. Hope for a medical breakthrough is giving way to the realization that the AIDS virus is a remarkably complex and durable organism.

What's becoming clearer with time is that acquired-immune-deficiency syndrome is a profound killer that's not going to go away soon. By 1991, the experts say, 179,000 Americans will have died because of the disease. Already, an estimated 1.5 million Americans are infected with AIDS. Studies indicate that 30 percent of those infected get full-blown AIDS within five years, and that rate keeps getting higher over time. So far, the disease has proved inexorably fatal.

Given those devastating statistics and the elusiveness of hard information, the confusion about AIDS is understandable. On the following pages, *New York* tries to provide answers to the most pressing questions.


The AIDS virus, HIV.

1. WHAT ARE THE RISKS TO HETEROSEXUALS?

IT'S VERY CLEAR THAT AIDS IS SPREADING TO CERTAIN heterosexuals: the sex partners of bisexual men, intravenous-drug users, and people in other "high risk" groups. Indeed, the spread of AIDS in communities with prevalent IV-drug use represents one of the most explosive problems with the epidemic today (page 38).

But the experts can't agree on whether the virus is spreading broadly into the mainstream heterosexual population; in other words, it's still unclear whether heterosexuals who lead active sex lives but don't sleep with members of risk groups are in danger of being infected.

Several points of view have developed, and to some extent, they reflect professional and even regional differences between their proponents. Researchers studying clusters of heterosexual transmission, doctors who treat patients, and scientists who deal with the virus at the cellular level advance an empirical argument. They know that the virus doesn't distinguish between homosexuals and heterosexuals. They know that AIDS can be transmitted by both men and women. And they also know that hundreds of thousands of heterosexuals in this country—an estimated 500,000, according to the National Centers for Disease Control (CDC)—carry the infection. Given those facts, they say, the virus must be spreading to the mainstream population.

2%
OF
ARMY RECRUITS
A study found that one in 50 male military applicants in Manhattan was infected, but most of them turned out to have had high-risk contacts in the past.
AIDS

Another point of view is advanced by some epidemiologists—people who study the spread of disease—most notably, those at the New York City Health Department. They have been tracking AIDS in the city's population for nearly a decade, and so far the virus has not spread beyond members of the major risk groups and their sex partners. At this point, they doubt that it will.

"We have seen four cases of pediatric AIDS n children born in 1977," says Dr. Rand Stoneɔurner, chief of the AIDS research unit at the New York City Health Department. "We know that the virus has been in the heterosexual population for ten years. Those people have had partners and their partners probably had other partners. Why hasn't it spread already, and why should it suddenly start to spread now?"

Since AIDS is new and the research so far very tentative, here are few facts to rely on in trying to resolve the debate. ndeed, both sides often draw on the same studies to make heir points. In central Africa, for example, AIDS is spreading apidly in the mainstream heterosexual population, though the mplications of that are in dispute. The "empiricists" say it roves that it's only a matter of time before heterosexuals in merica and elsewhere are similarly affected. The "skeptics" oint to differences in culture and sexual practices to explain hy the epidemiology of AIDS is different in Africa—and why may stay that way.

There is also substantial disagreement about whether women spread AIDS as easily as men. Some studies indicate that ey do not—in fact, there's some evidence suggesting that omen may be acting as a buffer, slowing the spread of the irus to the heterosexual population. These statistics indicate at heterosexual women face greater danger than heterosexual men in casual sex, but the overall implications of the studs are not clear yet.

In New York City, 378 cases of heterosexually transitted AIDS (about 4 percent of the total) had been reported by e end of 1986. Of those cases, 192 are believed to have originated in central Africa or Haiti, where the pattern of the virus's spread is different; the remaining 186 New York City cases of heterosexually transmitted AIDS all involve the sex partners of bisexual men, IV-drug users, transfusion recipients, or Haitians or Central Africans. Beyond the 378 cases, the Health Department lists 62 others (0.7 percent of the city total) in a "no identified risk" category. But the department has yet to document a single "second generation" case—an AIDS sufferer who got the virus from someone who does not belong to a risk group. Nationally, the CDC has documented 8,415 cases of heterosexually transmitted AIDS—1.8 percent of all cases—but virtually all of them involve sex with members of high-risk groups.

Actual cases of AIDS, however, may not be good indicators of current trends. Because people can be infected with the AIDS virus long before symptoms of the disease actually appear, today's cases often reflect contacts made three or more years ago. Many experts feel that not enough time has elapsed for second-generation heterosexual cases to appear. They say they must look instead at the sero-prevalence—the presence of the AIDS virus, not just the disease—in order to understand how and where AIDS is spreading today.

Here again, though, the evidence is mixed. One source of data for sero-prevalence in the city's population is the New York Blood Center, which has been screening donors for AIDS since April 1985. So far, the incidence of infection appears to be extremely low. About one in every thousand potential donors tests positive for AIDS antibodies (an indication that there has been exposure to the virus), according to the Center's director of research and development, Dr. Celso Bianco. What's more, follow-up interviews with these infected potential donors reveal that 85 percent have a risk factor of some sort in their backgrounds.

Still, blood donors are not representative of the population. "Blood donors are among the healthiest and most altruistic people," says Dr. Peter Drotman, an epidemiologist at the CDC. "Also, many donors are repeaters and are counted two or more times in the statistics."

The military also screens applicants for AIDS antibodies, and those data tell a somewhat different story. In the mid-Atlantic region during a recent six-month period, an average of 2.8 of every 1,000 applicants tested positive (0.28 percent). In Manhattan, according to Dr. Robert Redfield, a senior AIDS researcher at the Walter Reed Army Medical Center, the infection rate was a great deal higher. On average, 20.3 of every 1,000 male applicants and 17.4 of every 1,000 female applicants were found to be infected (or seropositive, as the epidemiologists put it). This relatively high prevalence—about 2 percent—and the similar infection rate of men and women suggest to Dr. Drotman and Dr. Redfield that the virus is spreading among a significant portion of the population at an alarming rate.

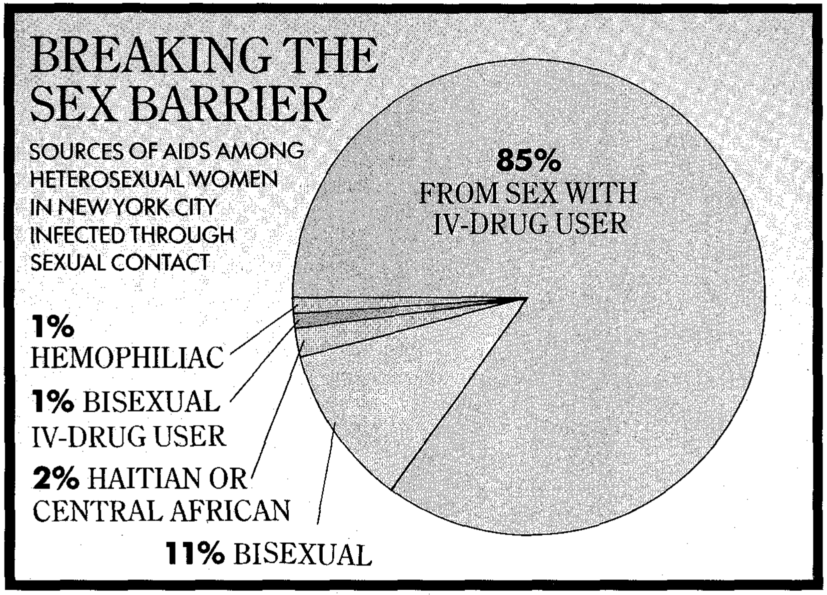
A CLOSER LOOK AT THESE STATISTICS CONFUSES matters, however. When Health Department counselors interviewed about a quarter of the infected Manhattan applicants (22 men and one woman), they found that 19 of them had a risk factor—primarily IV-drug use and bisexuality—and that one had retested negative. The remaining three claim they had been infected through contact with prostitutes,

otograph: Sipa.

though Dr. Stoneburner thinks they may be concealing other risk factors.

Even if the sero-prevalence is low today in the mainstream heterosexual population, some experts point out that it was once low in the homosexual population, too. In the late seventies, for example, experts estimate that sero-prevalence in San Francisco's homosexual community was below one percent. Today, the most conservative estimates are that half the community carries the virus. One large-scale study of homosexual former patients at a San Francisco VD clinic places the rate at nearly 70 percent.

Though the initial spread of the infection seems linked to promiscuity during the peak years of gay liberation, the sero-conversion rate (the rate at which people become infected) continued to increase well after unsafe sexual practices, as measured by rectal gonorrhea tables, sharply decreased. This is because any rise in prevalence increases the likelihood of infection. Dr. Jonathan Mann, chief of the AIDS program at the World Health Organization in Geneva, explains: "If you had 100 partners in a year and the prevalence was 2 percent, the chances are that two of those partners would be AIDS carriers. But if the prevalence rate became 60 percent and you had five partners, three of them are likely to have the virus. What has happened is that you have cut your sexual activity by twenty times, but your chance of contracting the disease has still increased enormously."


BREAKING THE SEX BARRIER

SOURCES OF AIDS AMONG HETEROSEXUAL WOMEN IN NEW YORK CITY INFECTED THROUGH SEXUAL CONTACT

SOURCE: NEW YORK CITY DEPARTMENT OF HEALTH.

CITY HEALTH OFFICIALS FEEL THAT COMPARISONS BEtween the homosexual community at the onset of the epidemic and today's heterosexual population are misleading. Homosexual men on average had far more sex partners than heterosexuals do. There was more venereal disease among homosexual men. (The semen of men infected with gonorrhea or syphilis contains hundreds of thousands of T-cell lymphocytes—cells that act as host to the AIDS virus—making such men, according to some theories, more efficient transmitters.) And many researchers believe that anal intercourse transmits the virus more efficiently than vaginal intercourse.

Almost everyone agrees that AIDS will not explode into the heterosexual population the way it did in the homosexual community. There is disagreement, however, over the long-term direction of the virus. Epidemiologists like Dr. Drotman and Dr. Mann believe that heterosexual-transmission rates will continue to increase without radical changes in behavior. Indeed, Dr. Donald Francis of the CDC believes the torrent of AIDS cases among homosexual men and IV-drug users throughout the eighties has "desensitized" some experts about the comparatively small but rising number of afflicted heterosexuals.

City officials, on the other hand, argue that there are no trends to suggest that AIDS will break out of the known risk categories. "If AIDS were spreading outside the risk groups and their sex partners," Dr. Stoneburner says, "the growth would show up in the 'no identified risk' category. But that group has remained constant, at about 0.7 percent of all cases, since 1982."

IF THE VIRUS WERE SPREADING INTO THE GENERAL POPUlation, the sero-prevalence rates among blood donors, for example, would likely register the change. But rates have remained constant since testing began in 1985. "I would like another eighteen months before reaching any conclusions," says Dr. Bianco, who monitors the test results at the New York Blood Center. "But so far, the virus has not seriously spread into the general population."

If that's true, then why hasn't it? It's known there are many heterosexual carriers, many of whom don't know they are infected. Reports on gonorrhea and other sexually transmitted diseases indicate that unprotected sexual activity has not decreased among heterosexual New Yorkers, and even appears to be on the rise. Is it possible that the heterosexuals most at risk for second- and third-generation infection are simply not showing up in the statistics, either because they exclude themselves from the populations that are being tested or because so many of them also have risk factors buried in their social and sexual histories? If AIDS can spread without known risk factors in Africa, why not here?

"The patterns of sexual behavior are different in Africa and the West," says Dr. Harold Jaffe, a CDC epidemiologist. "In parts of Africa, it's a status symbol to have sex with a prostitute. There's a high rate of sexually transmitted diseases that cause ulcerations and genital lesions that may make transmission of the AIDS virus more efficient."

Besides venereal disease, local infections, and poor hygiene, many Africans are exposed to chronic challenges to the immune system, according to New York City health commissioner Stephen C. Joseph. "Also, the absence of circumcision may present a greater potential for inflammation," he says. Other experts point out that much of the blood supply in Africa is unscreened, and while IV-drug use is almost unheard of, many clinics use the same unsterile needle repeatedly for injections. What's more, some diseases simply behave differently in different populations and subgroups. Hepatitis B, for example, is transmitted in the same ways as AIDS, and it appears to be more infectious among Asians than among Westerners, and more infectious among Western homosexuals than among Western heterosexuals.

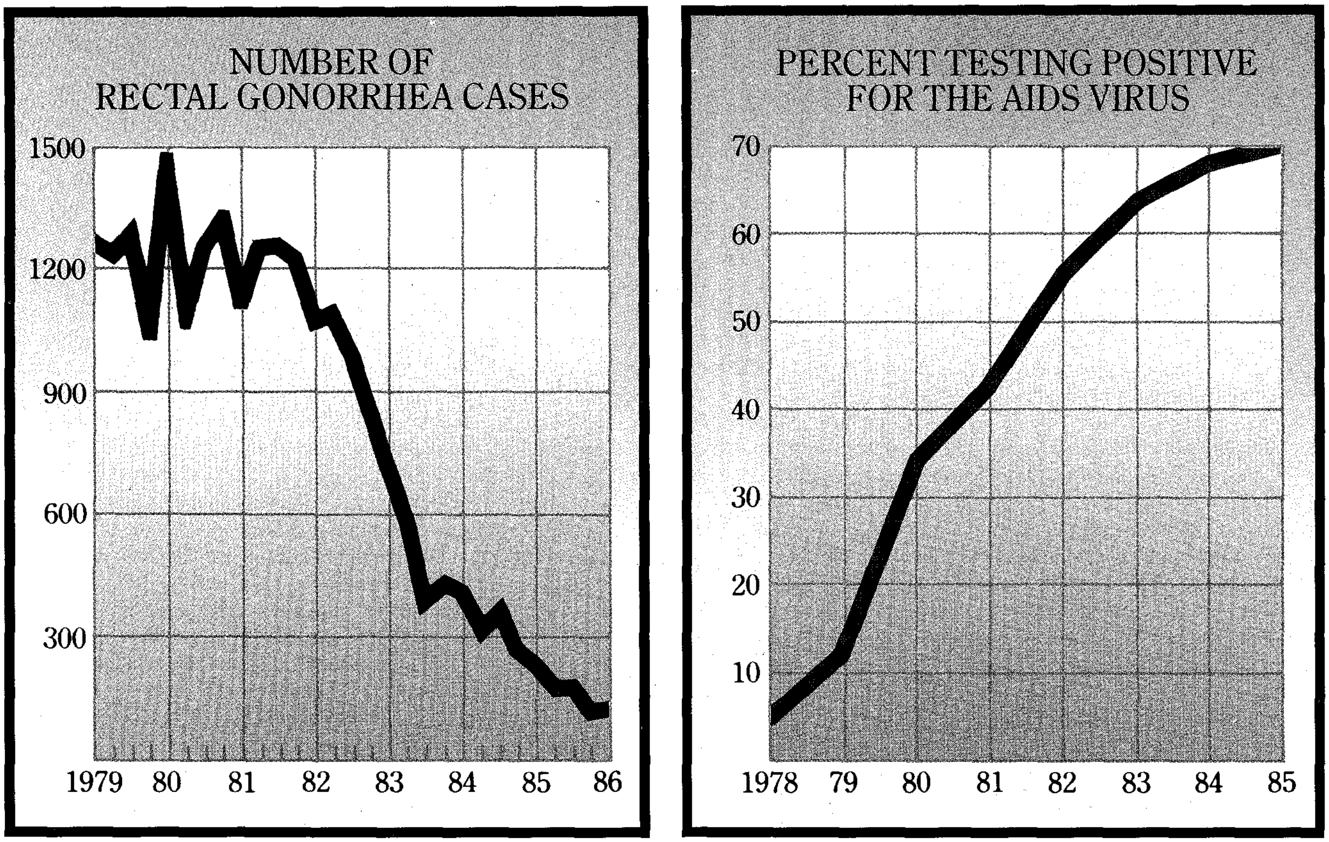
Still, population studies show that the main route of the virus's spread in Africa is heterosexual sex, and some epidemiologists believe the main difference between Western and African transmission patterns is time. A frozen blood sample dating to 1959 contains antibodies to the AIDS virus, which suggests that it was present in Africa long before it was introduced in America.

Dr. Mann of the WHO argues that this longer lead time allowed many African communities to build up dangerous level of sero-prevalence slowly. Mann, who spent two years in Africa researching AIDS, estimates that in one city the sero-preva

Charts by Nino Tela

TOO LITTLE, TOO LATE

HOW CHANGING SEXUAL PRACTICES FAILED TO STEM THE DISEASE IN SAN FRANCISCO'S HOMOSEXUAL COMMUNITY



SOURCE: SAN FRANCISCO DEPARTMENT OF PUBLIC HEALTH.

lence rate of women in their childbearing years went from 0.2 percent in 1970 to 3 percent in 1980 to 8 percent in 1985. He has no doubt that left unchecked, AIDS will spread among American heterosexuals in the same way it has spread among African ones. "There is no genetic or biological difference between the virus in Africa and in the West, or between the people in those areas who transmit it," he says.

In this country, health officials are alarmed by the rising number of women who have caught AIDS—932 in New York City alone. That number represents about 10 percent of the total number of cases in the city, up from 6 percent in 1982. The Health Department in Oakland, California, recently did a study of 377 women applying for marriage licenses and found that 2, or about 0.5 percent, were infected with the virus. The Army statistics for women from Manhattan show a sero-prevalence rate over hree times higher.

Many experts believe that a key factor in the course of AIDS n this country is the efficiency of transmission from women to nen. Studies of homosexual men show that the receptive partner in intercourse is at greater risk, and that semen contains a higher concentration of virus than the same amount of vaginal luid. Dr. Tom Peterman of the CDC points out that men transnit gonorrhea twice as efficiently as women—though no known venereal disease is spread in only one direction.

0.7%
HAVE
DENTIFIED RISK'

The percentage of unexplained cases has been steady—a sign, some say, that the virus isn't spreading widely among heterosexuals.

AIDS

Dr. Polly Thomas, head of AIDS surveillance at the City Health Department, thinks that American women may not be efficient transmitters and may be temporarily holding back the spread of the virus into the heterosexual population. She points out that as of mid-February, only 4 of the 213 people in New York known to have caught AIDS through heterosexual sex (excluding Africans and Haitians) were men.

Another Health Department study conducted by Dr. Peterman looked at the spouses of people who'd been infected with AIDS through tainted blood transfusions. The subjects of the study, who had a median age of 57, were all believed to be monogamous. Of the twenty husbands tested, only one had caught the AIDS virus; of the 50 wives, 8 had been infected.

Dr. Joyce Wallace, president of the New York–based Foundation for Research on Sexually Transmitted Diseases, has made several studies of women prostitutes that indicate one possible source of transmission among heterosexuals. In 1982, she found that 5 of 33 prostitutes (or about 15 percent) showed signs of having the virus; a later study of 64 female and 2 transsexual prostitutes showed a 12 percent incidence of infection. (Half of the infected women were IV-drug users.) Dr. Wallace then tested men who visited prostitutes and found that 5 out of 180 tested positive for the AIDS virus. Dr. Wallace discounts three of the five because she believes they had additional risk factors, but she is reasonably certain that one—and possibly two—did not.

The question of how easily women spread the virus is far from settled, however. Dr. Neal Steigbigel, head of the infectious-diseases division at Montefiore Medical Center in the Bronx, has been doing a study since 1982 of the heterosexual partners of AIDS patients. His findings, which were recently reported at a scientific conference, suggest that when there is long-term sexual contact, women may transmit the virus as effectively as men. Dr. Steigbigel's figures haven't been published yet, but they seem consistent with a similar study made by Dr. Margaret Fischl at the University of Miami Medical Center. Dr. Fischl tested the spouses of 45 AIDS patients and found that 12 of the 17 male partners had sero-converted, versus 14 of 28 female partners. In Dr. Fischl's study, 25 percent of the infected men sero-converted after the study began, and the others had no risk factors other than their contact with their wives. "The doubling rate among heterosexuals is now every four to six months," says Dr. Fischl. "Eight percent of all our cases at Miami Medical Center are heterosexual. Two percent have no risk factor and no partners in risk groups. It is foolish to assume that heterosexual transmission is not occurring both from men to women and from women to men."

"My personal bias," says Dr. Steigbigel, "is that in one episode of sex a woman is more likely to get the virus. But no one knows for sure. The thrust of all the studies for steady partners is that there's substantial transmission both ways."

Indeed, some researchers think that over the long term, the efficiency of transmission becomes less important than the actual sexual behavior. The more sex partners someone has, the more likely he or she will get the virus. "And for the person who gets it," Dr. Wallace says, "the transmission rate is 100 percent."

The fatality rate may turn out to be that high, too. In the San Francisco study of the former clinic patients, 66 homosexuals were able to approximately date their sero-conversion. After a median of 70 months, 24 percent had developed AIDS and another 38 percent of the group suffered from AIDS-related complex (ARC), a serious depression of the immune system, which, in its most severe forms, may soon be included in a new, expanded definition of AIDS. Some researchers believe it is possible that 100 percent of seropositives will eventually develop AIDS, and, so far, those who get it die because of it.

It is this fatal efficiency that magnifies the risk of transmission. "I've spent sixteen years in the CDC fighting bugs," says Dr. Francis. "In terms of deaths per individuals infected, there are no human viruses as severe. When we have a vaccine in maybe five years, it will be easy to say, 'Take off your rubbers,' but now it's very difficult to tell AIDS patients, 'Oh, gee, I wish you had put them on.' "

70%

OF

IV-DRUG USERS

The extremely high percentage of IV-drug users carrying the virus indicates the main route of transmission of AIDS into the heterosexual population.

AIDS

2. WHERE IS THE GREATEST DANGER TODAY?

THE GROWTH OF AIDS CASES TODAY AMONG IV-DRUG users is explosive, and the spread of the virus in communities where drug use is common poses a potentially devastating problem. New York drug officials estimate that there are 200,000 IV-drug users in the city; another 36,000 patients are in drug treatment. About 60 to 70 percent, or about 150,000, are believed to be infected with the AIDS virus. Through 1986, they accounted for nearly 3,000 cases of AIDS—35 percent of New York's total cases, up from 28 percent in 1982. Drug users make up 70 percent of the AIDS patients in municipal hospitals. They are the source of 87 percent of the AIDS cases among sex partners of at-risk groups and most of the pediatric AIDS cases. Epidemiologists say they are the main route of transmission to the heterosexual population.

Three fourths of IV-drug users are black or Hispanic; that means minorities are being struck by AIDS at a disproportionate rate. Blacks account for 25 percent of all known AIDS cases nationally, though they make up only 12 percent of the population. Hispanics, who are only about 7 percent of the population, make up 14 percent of the AIDS cases—up from 12 percent just two months ago. The percentages in New York City are even higher. Today, more than 50 percent of those afflicted are black or Hispanic.

The IV-drug user spreads AIDS through needle-sharing, sex, and pregnancy. About 30 percent of IV-drug users are females, and many of them work as prostitutes to support their habit. Seventy to 75 percent of women with AIDS are black or Hispanic, and 92 percent of the infected babies are black or Hispanic.

Counselors who work with addicts report that many users are now aware of AIDS and some want to get off drugs. New York's drug-rehabilitation facilities are greatly overtaxed, however. "We are giving [the addicts] the message, but not the treatment," says Charles LaPorte, deputy commissioner of the State Division of Substance Abuses (DSAS). There is currently a waiting list of more than 1,500 applicants (including transfers) for one of New York's 47,000 treatment slots. But drug officials estimate that thousands more would seek treatment if they knew it was available. LaPorte says the DSAS mobile unit that recruits street addicts for placement turns away 40 to 50 users a day because spaces aren't available.

The city has not had a new methadone program since 1972. In fact, as leases have expired and property values have increased, the city has actually lost some clinics. Last July, Mayor Koch agreed to commit ten sites from the city's housing stock of 11,000 buildings, and DSAS commissioner Julio Martinez got state funding to rehabilitate and operate them as drug-treatment facilities. But because of bureaucratic delays and potentially strong community resistance to the facilities, Martinez estimates that the sites—which will add only about 1,000 treatment slots to the city's total—will not be open until 1988. By then, given the infection rate among users, thousands more will almost certainly have caught the virus.

For many of these people, AIDS will be particularly devastating. "Getting AIDS when you're poor and a minority is a different experience," says Suki Ports, head of the nonprofit Minority Task Force on AIDS. "If you're middle-class and you have AIDS, you can expect to live another two years. Most of ou people die after six months to a year."

The communities from which most of these people com will also suffer particular hardship. In the individual, the AID virus attacks the immune system, leaving the victim exposed t a variety of opportunistic infections. In the social body, th process is reversed. The virus preys on communities whos defenses have already been weakened by homelessness, unemployment, illiteracy, crime, disease, alcoholism, and drugs.

3. SHOULD TESTING FOR THE VIRUS BE MANDATORY?

TESTING HAS BECOME THE MOST CONTROVERSIAL ISsue surrounding AIDS. Should marriage applicant hospital patients, and visitors to sexually-transmi ted-disease (STD) clinics be required to underg tests for AIDS antibodies? Short of that, should suc tests be routinely made available? A recent confe ence run by the CDC and attended by about 800 health off cials focused on these questions. The overwhelming consensu

22%
OF
TEST VOLUNTEERS

The testing system apparently attracts people at risk—almost a quarter of those who seek help at sites around the country are infected.

was that tests should not be required—but that's not likely to end the dispute.

Many AIDS experts seem to be influenced in their opinions on testing by their approach to the disease. Health officials and epidemiologists deal with whole populations. While they are often concerned with the legal and ethical implications of testing, their overriding objection is pragmatic. Most of them simply don't believe that such measures will stem the spread of the virus, and some worry about the psychological effects of a positive result. "Mandatory testing needs effective treatment," says Health Commissioner Joseph. "But right now, I can't offer that treatment."

Clinical doctors, on the other hand, approach AIDS on case-by-case terms. They view testing as a requisite to treatment and responsible social behavior; many can't understand why health authorities around the country won't undertake the same measures long used to fight gonorrhea, syphilis, and other sexually transmitted diseases. In a recent survey conducted by *MD* magazine, more than half of the 1,500 doctors in private practice who were queried supported mandatory testing for marriage applicants.

"This is the first time in history that we have the means of diagnosing a disease and we're not using it," says Dr. Redfield of Walter Reed. "In just three years, we figured out the etiology of this disease and developed a test for it, and now, three years later, we're still not fully using that knowledge. We did screen blood when we found out that blood was less than one percent of AIDS transmission. But in New York, where one out of every 50 male Army applicants is seropositive, they are still not testing in the VD clinics. If you don't look for the virus, you're not going to find it." (In fact, the City Health Department has been running tests at an STD clinic as part of an epidemiological study. So far, after about 200 tests, the study has found no positives who are not members or sex partners of members of high-risk groups.)

THE TESTING ISSUE IS COMPLICATED BY CIVIL-LIBERties concerns. Most health officials distinguish between AIDS and other sexually transmitted diseases on the basis of AIDS's association with homosexuality and drug use—and its extreme virulence. Many authorities say they cannot guarantee the confidentiality of test results; as a result, carriers of the virus could be exposed to discrimination by employers, landlords, and insurers, among other groups.

But Dr. Redfield, for one, thinks the health risks far outweigh the threat to civil liberties. What's more, he argues that even without a cure, an accurate diagnosis can be immensely helpful. "There are a number of things that can be done," he says. "If I know you're positive, I can monitor the progress of the virus. If you're in the first four stages—okay. If you're in the fifth or sixth stage, we're aggressive. We practice medicine appropriately. We don't misdiagnose.

"Second, you don't have to become a cardiac cripple. I can give you drugs that stop opportunistic infections. We don't see a lot of *Pneumocystis carinii* pneumonia [at Walter Reed]. That's the No. 1 cause of death among AIDS patients. We can give them a prophylactic drug—Fansidar—that can stop recurrence. But the timing is very important.

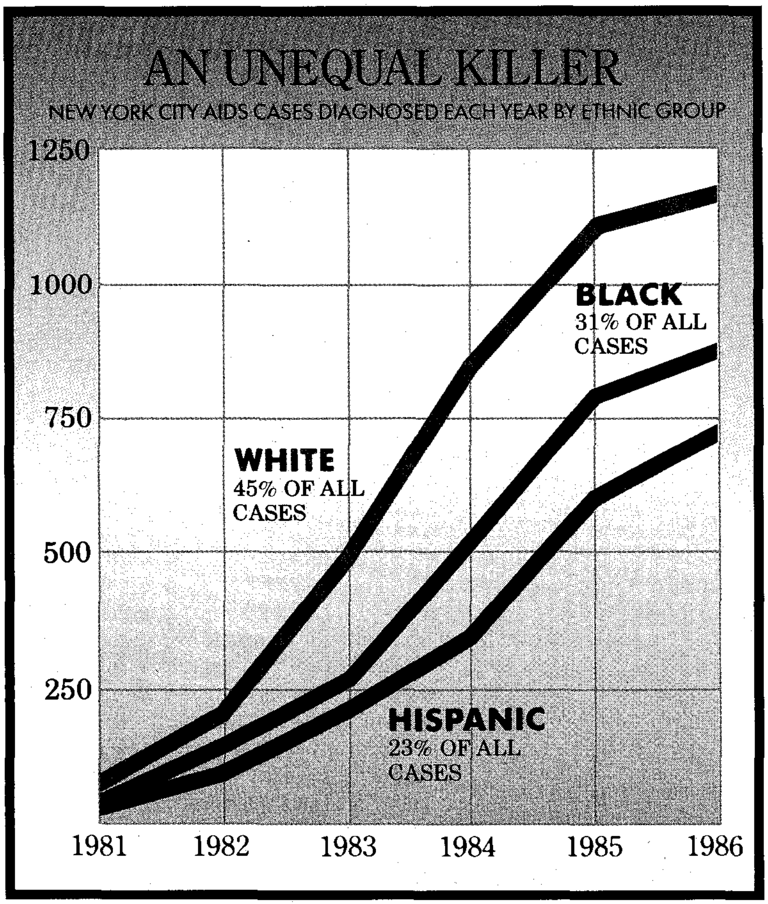
"Third, we let you prognosticate. I tell you how this virus is. I give you the opportunity to know and plan where you are in your life.

"Fourth, I allow you the opportunity to make a decision whether you want to infect others. A positive result is not a death sentence. It's not unhelpable, and testing does make the difference. Clinically, as a doctor, it makes an amazing difference to me to know the immunological status of my patient. It allows me to intervene at the greatest risk-benefit ratio to him."

THERE'S DISAGREEMENT, TOO, OVER THE effects a diagnosis—one way or the other—would have. If it takes a positive test to make people modify their behavior, as some proponents of mandatory testing claim, does that mean they won't change if they know they're negative? Shouldn't everyone practice "safer sex" regardless of his or her status?

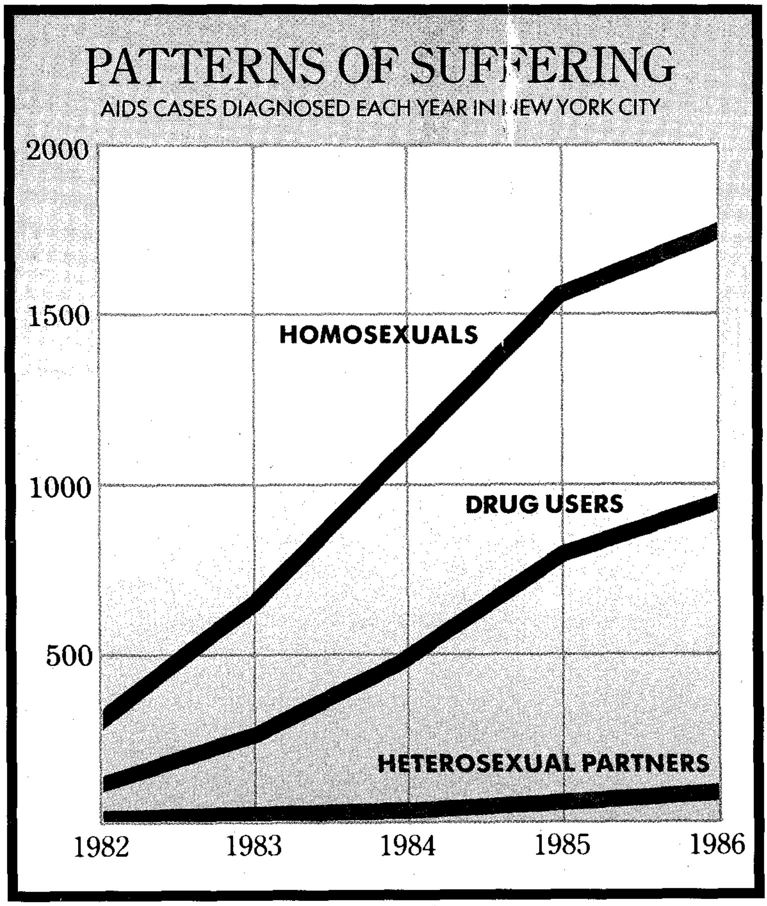
Homosexual men in New York and San Francisco began to change their behavior even before widespread testing became available. Studies show that knowing someone who suffers or died from AIDS is more likely to prompt change than knowing one's sero-status. But waiting for that kind of personal understanding of the disease may take too long. Even though homosexuals changed their sexual behavior dramatically, their communities are now 50 to 60 percent seropositive.

So far, no states require testing and almost all testing services are anonymous. Of the people who do come in for a test, 22 percent nationally test positive, indicating that the system is attracting at-risk



SOURCE: NEW YORK CITY DEPARTMENT OF HEALTH.

groups; even Redfield advocates setting up more anonymous-test sites to encourage more people to come in. But Dr. Redfield also thinks that authorities should strongly encourage testing in which the subject is identified and his or her sex partners are traced. "I think most people are not threatened by name-linked testing," he says. "We asked 29 seropositive women we saw at Walter Reed for their sexual contacts. Of the 23 contacts they gave us, we found 17 were infected. We should be using the same classic public-health approach to AIDS that we use for other sexually transmitted diseases."



PATTERNS OF SUFFERING

AIDS CASES DIAGNOSED EACH YEAR IN NEW YORK CITY

SOURCE: NEW YORK CITY DEPARTMENT OF HEALTH.

LAST MONTH, NEW YORK STATE ORDERED about 250 STD, family-planning, and prenatal-care clinics to provide free, voluntary testing for the AIDS virus. Five of these clinics are in New York City. In addition, the City Health Department operates two anonymous-testing clinics and encourages people who fear they are at risk to get tested. But Health Commissioner Joseph feels that tracing partners is impractical in the high-risk groups: With an estimated 500,000 seropositives in New York, the time and money needed to track even a small fraction of their contacts would be better spent on education or research. "Some of the people we deal with can't remember who they slept with last night, much less five years ago," says one community worker. The Health Department does encourage a carrier to notify his or her partners, however, and offers to help.

Colorado has taken a somewhat more aggressive approach than New York and most other states. Testing in Colorado is required to be name-linked—that is, whoever gets tested has to give a name (at the anonymous-test sites, the subjects are usually just given a number). However, since no identification is asked for, many test subjects simply give a pseudonym. That ensures confidentiality, says Colorado health chief Dr. Thomas Vernon, but allows counselors to develop closer relationships with their subjects than they would if the system were anonymous.

Still, Dr. Vernon thinks the system should become far more aggressive in tracing contacts in groups and communities that have a low incidence of infection. "If I had known who the 150 positives were in Colorado in 1981," he says, "I could have prevented the 20,000 infected today."

In certain special situations, health officials generally support mandatory testing. Blood and organ donors, of course, must be screened for infectiousness. Military recruits are tested in part because of the financial burden AIDS cases could create and because in some cases soldiers are expected to serve as a transfusion source for their colleagues.

Many of these issues may be radically altered by advances in diagnostic research. The technology is already in place for a highly accurate test that could be performed during the course of a routine doctor's visit. If approved by the FDA, a quick test could dramatically affect the costs, logistics, and epidemiology of current testing.

Some experts worry that as testing becomes more common, it will polarize the population into antibody positives and negatives. Already, clubs are being formed that issue negative-status-confirmation cards to members. If the antibody-positive group overwhelmingly includes the anticipated categories—homosexuals, IV-drug users, and people from communities with high drug use—then AIDS may again become the "other guy's disease." Indeed, if heterosexual, white, middle-class Americans no longer regard AIDS as an imminent threat to them, the growing effort to contain it may falter.

4. WHAT CAN BE DONE TO WARN PEOPLE?

'AIDS IS HARD TO GET," SAYS HEALTH COMMISSIONER Stephen Joseph. "Unlike tuberculosis or the common cold, nobody gives it to you. You have to get AIDS. And we know enough now so you don't have to get it." The great frustration for health officials in New York and elsewhere has been to spread the news. The news itself is relatively simple: If you're going to have sex, do it safely. That means, at a minimum, using a condom when you don't know the sexual history of your partner. But many officials think that that advice isn't being spread as rapidly or effectively as it could be; they blame a combination of federal reticence, lack of funds, and concern about the sexual nature of the information.

At the federal level, President Reagan has been conspicuous in his lack of leadership on the problem. Though more than 30,000 Americans have been afflicted with AIDS since his term began, and another 1.5 million are said to carry the virus, Reagan has virtually ignored the disease in public. Margaret Thatcher, his conservative counterpart in London, has addressed AIDS frequently and explicitly. As part of her program, a leaflet has been sent to every household in England, schools teach an AIDS curriculum, and AIDS warnings ar

0.1% OF
OD DONORS

People offering to give blood in New York have a very low infection rate, but they probably aren't representative of the population at large. AIDS broadcast nationally on television. Surgeon General C. Everett Koop says the Reagan administration is considering a similar mailing effort and advertising agencies may soon be asked to map out a national television campaign, but experts agree that while Britain is at least two years behind America in the cycle of the epidemic, Britain's education program is far ahead.

"I've never heard the president use the word 'AIDS' once," says Dr. Joseph. "There's no federal leadership above the level of surgeon general. There's no coordinated prevention strategy endorsed by the president or vice-president. We need President Reagan to make AIDS a moon-shot issue."

CAROL LEVINE, CO-DIRECTOR OF THE PROJECT ON AIDS and the Ethics of Public Health at the Hastings Center, a think tank for medical ethics, thinks the administration doesn't want to acknowledge the AIDS epidemic. "The moralizing about homosexuals and IV-drug users puts AIDS in the 'other' category," she says. "[Reagan and his political advisers] don't like to talk about the disease because they don't like to talk about the people who have it."

One strong administration voice in the fight against AIDS has been Dr. Koop's. In October, the surgeon general warned that AIDS was spreading among heterosexuals and recommended that explicit AIDS education be given in schools at the earliest possible grade. His speech got a lot of media coverage, but there was little response from the White House.

Meanwhile, Dr. Koop has clashed with Education Secretary William Bennett, whose department termed the Public Health Service's plan to teach students about AIDS prevention—including the use of condoms—"clinically correct, but morally empty." In a January 22 address to the National School Boards Association, Bennett advised school officials to jettison sex-education courses that do not focus on moral character and abstinence.

About a week later, Dr. Koop and Bennett seemed to settle their differences, in a joint statement that said the ideal way for students to avoid AIDS is through abstinence until marriage. The differences between Dr. Koop and Bennett, however, go beyond specific measures and illustrate the Reagan administration's uneven approach to the epidemic. In a recent interview, Koop said that he hopes the president will speak out about AIDS and that he wants to see a strong federal involvement in the fight against it. Bennett, on the other hand, said that he would not urge Reagan to address the public about AIDS and that he feels educational issues are best left to individual communities. (In fact, Bennett's January 22 speech, while broadly discussing sex education, carefully avoided any specific reference to AIDS.) Just last month, Bennett's former top deputy, Gary L. Bauer, was appointed President Reagan's domestic-policy adviser.

For the time being, it appears, the burden of AIDS education will fall on the local communities.

NEW YORK WAS ONE OF THE FIRST CITIES TO HAVE AIDS education in its public schools when, last year, AIDS prevention was made part of the "Family Living/Sex Education" curriculum in the high schools. This year, Board of Education president Robert F. Wagner Jr. ordered a similar program for junior-high schools. The city also maintains eleven school health-care clinics that offer students confidential counseling.

But the cost of AIDS-related programs and services has added significantly to the Board of Education's budget. "We're always strapped," says Sylvia Schechter, head of the city's health, physical-education, and school-sports programs. "We've got to begin to eliminate the Band-Aid approach to health education. We need money for comprehensive, sequential programs, staff development, and parent education."

What's more, the schools reach only a limited segment of the population. The wider educational effort has been hampered in part because the media have been reluctant to carry advertising for condoms. And getting through to the people now at greatest risk—those living in communities where IV-drug use is widespread—probably poses the most severe problem. "When an addict wants drugs, he's only thinking of that moment," DSAS commissioner Martinez says. "He's not worrying about going to jail and he's not worrying about AIDS." How do you tell someone who's already self-destructive that he should observe good hygiene? "He probably won't respond to frightening cues," says George De Leon of Phoenix House, a treatment center. "A leaflet or pictures aren't enough. You need to be able to repeat the message over and over."

Don Des Jarlais, a researcher at DSAS, thinks the most effective education is prevention—counseling the young before they graduate to IV drugs. Des Jarlais has set up a community-based pilot program to do this, but he feels that funding and personnel—for his and other projects—are at 10 percent the level needed.

Meanwhile, the City Health Department has tried to get the drug-related AIDS message out through subway and television advertising campaigns, a comic book, and funding for programs that work with addicts in the street, shooting galleries, and prisons.

"One third of the men in the San Francisco gay community got infected before they even knew what was infecting them," says Sam Puckett, a consultant to the AIDS Foundation, a San Francisco group. "We are going to have to get the information out, and no euphemisms. You can't prevent a sexually transmitted epidemic without talking about sex. The alternative is that tens of thousands more will die."

12%

OF PROSTITUTES

Though a recent study found a significant percentage of prostitutes carrying the virus, another report indicated that few johns had been infected.

AIDS

5. HOW HIGH WILL THE COSTS BE?

THE POTENTIAL cost of AIDS is staggering. Patients need care, research has to be funded, education efforts must be promoted. The federal government currently spends about $415 million on AIDS-related activities, including about $70 million for education. The states—principally New York and California—contribute about another $65 million toward containment efforts.

The National Academy of Sciences' 1986 report, *Confronting AIDS*, however, recommends that by 1990 $2 billion must be spent for education and research.

Beyond that, "the Public Health Service has estimated that the direct cost of care for 174,000 AIDS patients projected to be alive during the year 1991 will be $8 billion to $16 billion in that year alone," the report points out. "Because this estimate does not include the care of ARC patients and seropositive individuals, and because it does not take into account the costs associated with experimental therapies or lengthened survival times, it significantly underestimates the total annual direct costs for HIV [AIDS virus] infection in that year."

Indirect costs, including the loss of wages and future earnings of people stricken with AIDS, are also substantial. By some estimates, AIDS will cost the nation between $75 billion and $90 billion in 1991. What's more, as the Academy's report points out, though "most Americans have health insurance, an estimated 80 million have inadequate coverage or none, mostly because they have no fringe benefits in their jobs, or they are poor health risks." Shortcomings in the health-care financing system are magnified with AIDS cases because of the great expenses often involved, and unless significant changes are made, the overwhelming burden is likely to fall on the municipal hospitals.

> 50% OF AY MEN
>
> By some estimates, at least half the members of the homosexual communities in New York and San Francisco are now carrying the AIDS virus.
>
> AIDS

Like so much about the AIDS virus itself, however, the precise local costs are elusive. One of the most up-to-date estimates comes from Health Commissioner Joseph, who says that in fiscal-year 1987, $258 million will be spent on AIDS in the city, and $73 million of that will be city funds. For 1988, Commissioner Joseph says, at least $335 million will be spent, $90 million of it by the city.

Overall, what's clear is that relatively little is being done to anticipate the growing expenses. Surgeon General Koop thinks a coalition of federal and state representatives should be working on a cost-effective health-care plan—using alternate programs, halfway houses, hospices—as well as on ways of meeting the increasing need for money. But so far, the federal government has no apparent plan for coping with the cost of the epidemic.

6. WHAT'S THE LATEST RESEARCH?

SIX YEARS AGO, JUST AFTER DR. SAM BRODER became the head of the clinical oncology program at the National Institutes of Health (NIH), the federal laboratories in Bethesda, Maryland, he asked his boss, Dr. Vincent DeVita, for instructions on AIDS. "He said, 'Cure it,' " Dr. Broder recalls. "And so far, no one's put any roadblocks in my way."

Indeed, though the Reagan administration has been slow to address the AIDS epidemic publicly, government funding has helped spur the medical-research community and generated progress toward understanding and overcoming AIDS. "Within just five to six years," Dr. Broder says, "we've identified the cause of the disease, cloned and sequenced its genes, screened the nation's blood supply, put out the appropriate education, and developed AZT and other drug therapies."

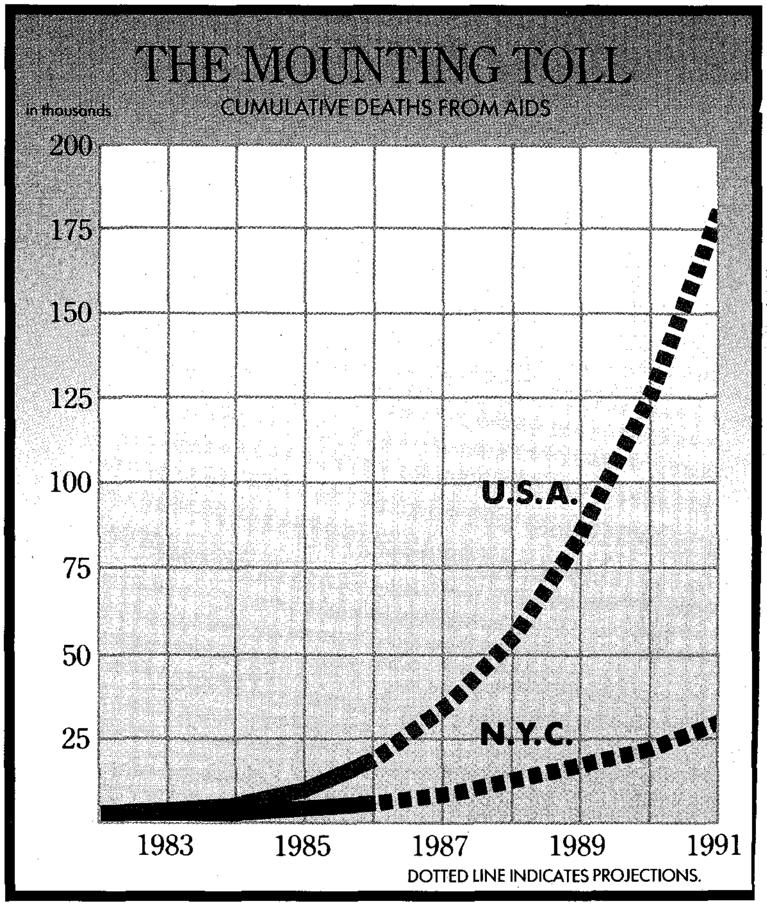
Still, no breakthroughs against AIDS are expected in the near future. Meanwhile, scientists are fighting AIDS on three fronts: looking for a vaccine to prevent infection, drug therapies to inhibit the progress of disease, and a cure that would kill the virus and regenerate the immune system.

Instead of breakthroughs, Dr. Broder foresees a series of incremental steps in the development of more-effective and safer anti-viral drugs. Already, he has supervised the testing of AZT, which appears to improve the survival chances and quality of life of AIDS sufferers. In national trials, only one of 145 AIDS or severely ill ARC patients who took AZT between February 1986 and September 20, 1986, died; in contrast, 19 of the 142 patients in a comparison group given a placebo died. Since then, however, 8 more patients from the original 145 have died, indicating that AZT's effectiveness may decrease over time. (Dideoxycytidine, a related anti-viral drug that National Cancer Institute researchers believe may be more potent and less toxic than AZT, is now being tested on a small number of patients.)

Researchers point out that the AIDS virus has a complex structure that readily evades the body's natural defenses. "HIV is a very sophisticated piece of machinery, very responsive to its cellular environment," says Dr. William Haseltine, a researcher at the Dana-Farber Cancer Institute in Boston. "When the immune system is at rest, the virus stays at rest; and its envelope is heavily 'sugarcoated' so that our antibodies can't see below that to the virus's important working parts."

Dr. Broder believes that the AIDS virus's complexity may turn out to be its Achilles' heel. It has eight genes—five more than other, similar viruses. These genes all play specific roles—many of them vital to the virus's highly regulated reproduction and all of them having to work in synchronization. Every extra stage in the functioning of the virus represents an extra potential target for trying to stop it.

In order to reproduce itself, the AIDS virus has to bind with and enter a host cell, shed its protein coat, and transcribe its genetic message onto the cell's own genetic blueprint. After that, the cell must still work through a series of steps to build and assemble the new virus before the invading virus leaves the



SOURCE: CENTER FOR DISEASE CONTROL, NEW YORK CITY HEALTH DEPARTMENT'S BUREAU OF VITAL STATISTICS.

cell and spreads through the system. Dr. Broder says that research is under way to develop drugs that interfere with the virus at each of these stages.

But a fully effective anti-viral therapy has rarely been developed for any disease, and curing AIDS entails special problems. Researchers have shown that the AIDS virus attacks the central nervous system, the brain and spinal cord, but most drugs cannot penetrate the so-called blood-brain barrier that guards that region. Many anti-viral drugs have toxic side effects, especially if they have to be taken for the rest of a patient's life. AZT, for instance, causes severe anemia in about half the patients who take it. Also, the AIDS virus may mutate (alter its genetic makeup) to evade specific drugs.

DR. HASELTINE'S STRATEGY IS TO COMBINE A range of anti-viral drugs to attack the AIDS virus simultaneously at multiple stages of its life cycle. This approach, he says, has three main advantages: Certain drugs are much more powerful when used with others; some doctors believe that AZT, for example, is more effective when taken with Acyclovir, another anti-viral drug, used to combat herpes. And if taken together, the individual drugs can be administered in lower dosages, reducing toxicity. Finally, the virus is less likely to mutate successfully against several drugs at once.

Dr. Haseltine says that there are two main categories of drugs. "So far, AZT [or Dideoxycytidine] only stops infection," he says. "We need drugs to supplement AZT that stop production of the virus." Researchers have already identified two genes, called *tat* and *art*, that are indispensable to the virus's reproduction. Dr. Haseltine believes they may eventually prove likely targets for drug-specific research, but more must be learned about their structure and functions.

Even if scientists are able to develop a successful anti-viral therapy, they must still find a way to regenerate the AIDS sufferer's impaired immune system. In one exceptional case, an AIDS sufferer was given a bone-marrow transplant from his twin brother. The AIDS patient is still alive, eighteen months later. But compatible transplant donors are extremely rare, so this treatment is unlikely to be widespread. Immunologists are more hopeful about Interleukin 2, a protein substance discovered by a team that included Dr. Robert Gallo, who was also a discoverer of the AIDS virus. But Dr. Gallo warns that tests so far have shown that in addition to stimulating the immune system, Interleukin 2 stimulates viral reproduction.

Studies are under way in Europe of people who are seropositive but show no other AIDS symptoms. Researchers are trying to find out if drugs like AZT can prevent the infection from spreading and developing into AIDS. But even if scientists find a way of suppressing the virus, it is still questionable whether carriers will be able to resume normal sexual and reproductive ives, because they might infect others.

Thus, many researchers believe the best hope of stopping AIDS is through a vaccine. Until now, vaccines have been the only weapon against viral diseases, successfully fighting smallpox, polio, and rubella, among other illnesses. But the problem of likely HIV mutation that complicates drug therapy is magnified in the search for a vaccine. Also, the AIDS virus invades the ery cells that should be mobilized against infection.

Dr. Sam Waksal, president of ImClone Systems, a New York iotechnology company, is working on the principle that if you ive the immune system a good look at the key parts of the irus, the system will select the best points of attack. In Dr. Waksal's method, antibodies are taken from someone who has he virus. In the laboratory, anti-antibodies are then manufactured. When these anti-antibodies are injected into a subject, hey act as a false (and benign) virus—that is, the subject's mmune system perceives them as foreign intruders and produces antibodies to fight them. What's more, these anti-antibodies are extremely potent. The response they elicit from the mmune system is massive. And unlike the AIDS virus that they mimic, their key parts are visible to the immune system. Dr. Waksal feels that the antibodies the immune system creates to destroy the false AIDS virus will—in vaccine form—also destroy the AIDS virus. Indeed, the process has already created an effective vaccine against hepatitis B. But Dr. Waksal says that it will be two years before he's ready to begin testing in humans, which at best takes three to four years in this country.

A French scientist, Dr. Daniel Zagury, of the Franco-Zairian Group, has been testing a vaccine in humans for the last seven months, with encouraging results. So far, Dr. Zagury has completed the first stage of the normal three-stage process for testing a vaccine. The first phase tests for toxicity; the second, for efficacy, to see if the vaccine produces a sufficient immunological response in the subjects. The third phase is a large-scale clinical effort, expensive and time-consuming, in which a thousand or more subjects, uninfected but at risk, are given the vaccine. A second group from the same population is monitored for comparison. The difference between the infection rates of the two groups measures the effectiveness of the vaccine.

Dr. Zagury first did trials on animals and then confirmed the harmlessness of his vaccine by testing it on himself. His group has since completed toxicity trials on a small number of African volunteers in cooperation with a university in Kinshasa, Zaire. So far, there have been no complications. Dr. Zagury is now in the midst of second-phase trials. The Franco-Zairian Group scientists already have the complicated procedures in place to begin the final, large-scale test. Dr. Zagury says he will know six months after that whether his vaccine is successful. Regardless of the results, he will have the data necessary to develop new candidate vaccines.

0.5%
OF
BRIDES
In Oakland, California, 2 of the 377 women applying for a marriage license in one recent period were carrying the virus, the Health Department says.
AIDS

Other experimental approaches also show promise. Dr. Bernard Moss, chief of the viral-diseases laboratory at the National Institute of Allergy and Infectious Diseases, is incorporating subunits of the AIDS virus into Vaccinia (smallpox vaccine) in hopes of stimulating the immune system's antibody response; and Dr. Myron Essex, a virologist at Harvard, is experimenting with HLTV-4, which is closely related to the AIDS virus and apparently harmless in humans. Researchers are now monitoring 50 African women infected with the AIDS virus who are also carriers of HLTV-4. Scientists at the Institute of Immunological Disorders in Houston expect to begin human trials soon for a vaccine developed by Alpha1 Biochemicals in Washington, D.C., after studying Thymosin, a naturally occurring hormone that resembles one of the core units of the AIDS virus.

Scientists doing AIDS research have already learned enough to provide the hope of major advances in virology. Dr. Gallo believes that the resources and talent at work on AIDS research have created the climate of discovery that revolutionized biotechnology in the seventies. "What we're learning is very important for anti-viral research," Dr. Haseltine says. "The same strategies that we're using for AIDS will be helpful against herpes, cancer, progressive neurological disease, and arthritis. What we have today is a unique concentration of research talent and resources. That's how breakthroughs are made." ■

WARPED IN AMERICA

THE DARK VISION OF MOVIEMAKERS JOEL AND ETHAN COEN

BY ERIC POOLEY

IT'S THE LAST WEEK OF FEBRUARY, and 400 people have turned up at the Gotham theater for a screening of a comedy called *Raising Arizona.* The film has excellent word of mouth, and a host of industry types, including director Jonathan Demme, are on hand to see it—but Joel Coen, 32, who directed and co-wrote the film, is not among them. Neither is his brother, Ethan, 29, who produced and co-wrote it. Instead of seeing what people think of their second movie (their first was the stylish, godless cult hit *Blood Simple*), the brothers are on their way across town, to a small screening of a film called *Evil Dead 2: Dead by Dawn.*

When the Coens slouch into the lobby before the horror film begins, a man spots them. "Hey," he says. "I thought you guys'd be at the other movie."

"Nah," says Joel, flicking some hair out of his face. "We've seen that one."

Actually, they've seen this one too. But the Coens hate to be the center of attention, and they hate watching their own movies—they waited in the lobby during a 1984 New York Film Festival screening of *Blood Simple.* And besides, *Evil Dead 2,* directed by their friend Sam Raimi, is a hoot—a series of inventive chain-sawings, shotgunnings, and battles with the demons from Beyond.

"Heh, heh, heh," laughs Joel as a man is attacked by his own severed hand.

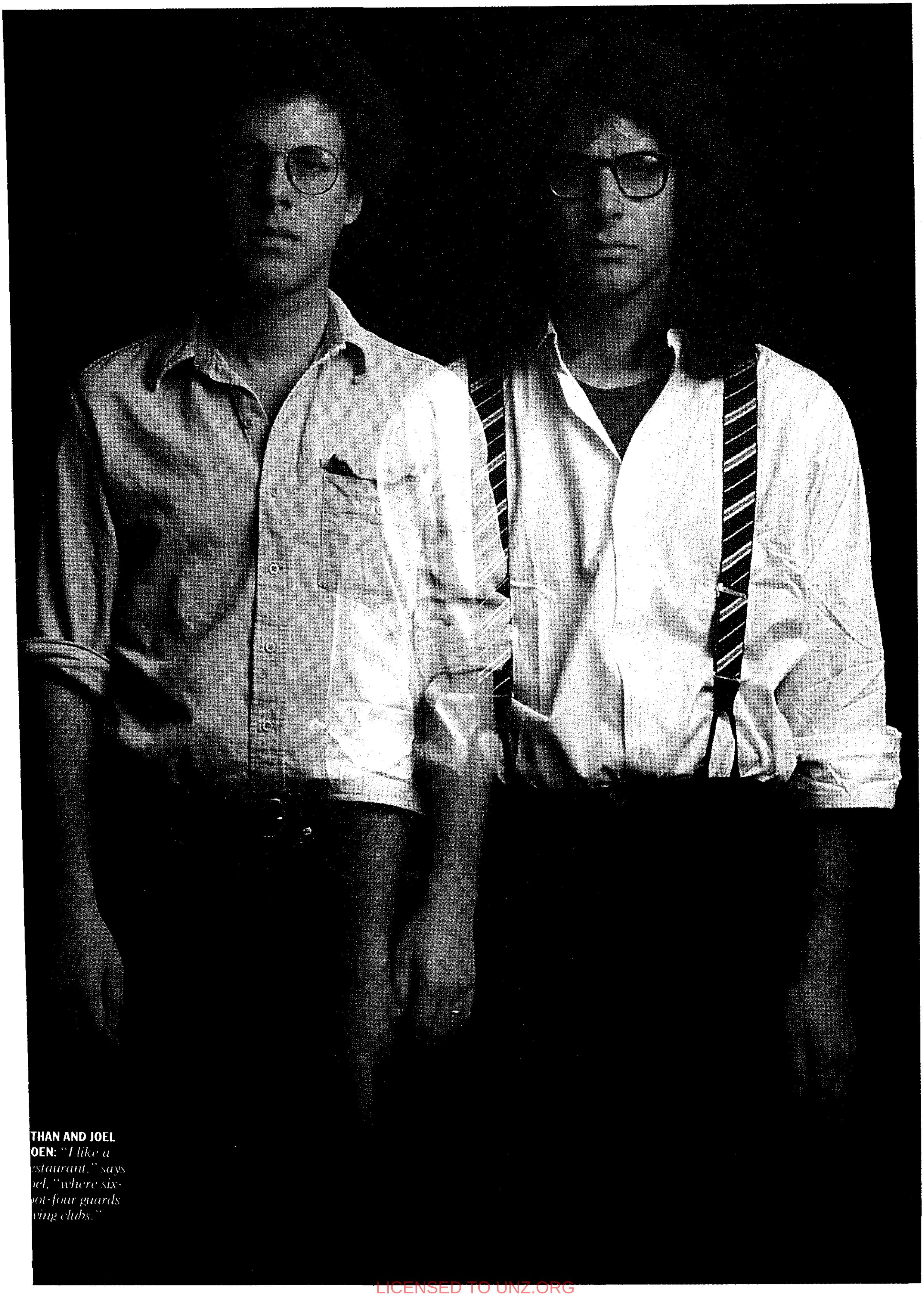
"Heh, heh, heh," laughs Ethan.

At one point, a character looks at someone who's been beaten senseless and says, "Crazy buck's gone *blood simple.*" A few people laugh. Joel and Ethan don't—they just sit in the dark, smiling.

WHEN *Blood Simple* was released in 1985, the lives of Joel and Ethan Coen changed in a way that many would-be filmmakers dream about while sitting over someone else's moviola. Joel, an NYU film-school graduate from suburban Minneapolis, had spent years working on the fringes of the industry—editing mad-slasher flicks like *The Evil Dead,* working on rock-video crews. Ethan, who has a philosophy degree from Princeton, had moved to New York in 1979 and got a job as a typist at Macy's. They wrote *Blood Simple* in 1980, raised $750,000 for it in 1981, shot it in 1982, edited it in 1983, searched for a distributor in 1984, and finally released it in 1985—to almost universal acclaim and a place on several ten-best lists. A taut, redemptionless tale of death and double cross at a Texas roadhouse, *Blood Simple* is funny, disturbing, and outrageously self-conscious; *New York*'s film critic David Denby, called it "one of the most brazenly self-assured directorial debuts in American film history." Steven Spielberg asked the Coens to come for a visit Hugh Hefner invited them to his mansion.

In another way, though, the lives of the Coen brothers didn't change at all when *Blood Simple* came out. Joel didn't cut hi hair, become polite to people he didn' like, or start hanging around with Hollywood directors. Ethan still avoided parties—not because he was shy, but because he wasn't interested. The Coen remained aloof from both the big studio and the arty independent-film scene, preferring the company of directors lik Raimi. "The boys"—as their friends ca them—didn't want to make pictures f Spielberg, and Hefner and his mansio were a joke to them. They signed a fou picture deal with an independent production company, not a studio, becaus the deal gave them complete creativ control, and controlling the proces

PHOTOGRAPH BY DUANE MICHAL



THAN AND JOEL
OEN: *"I like a*
estaurant," says
oel, "where six-
oot-four guards
ving clubs."

BLACK HUMOR: *"Did you hear about the guy who put his wife in the wood chipper?" asks Joel, pondering the cinematic possibilities. "That was a good one," says Ethan. "That* was *a good one," says Joel.*

of moviemaking was all that mattered.

"The boys live to make movies," says their friend and cinematographer, Barry Sonnenfeld. "Money isn't important to them, except to make movies. They never want to be in a position where anyone has any power to tell them what to do. They could make more by going with a studio, but I don't believe they ever will. And that's intimidating to a lot of people in the business. It's frightening that two people can be that self-contained."

In fact, it is sometimes hard to tell where one Coen ends and the other begins. "They're like identical twins," says Sonnenfeld. "Alike, but very different."

"It's the yin and yang of one being," says Raimi. Joel, with dark, deep-set eyes and an air of rude mischief, is brilliant in a quiet, absentminded, artistic way. Ethan, with finer features and an even quieter air, is brilliant in a more analytical way. Ethan reads all the time; Joel is more visual. They pace the floor in step with each other, chain-smoke the same brand (Camel Lights), and share a telepathic sense of humor—they'll laugh at a joke without bothering to say it aloud. They are, together, an autonomous filmmaking unit. "Joel is theoretically the director and Ethan is theoretically the producer," says Sonnenfeld, "but they both do everything." Sonnenfeld was talking about the Coens to actress-director Penny Marshall not long ago. "They're so easy to work with," he said. "It's like working with one person."

"Sure," said Marshall. "One of them's mute."

Now, with their second film getting great notices, the brothers seem even more intimidating: They appear capable of making any kind of movie they want. Where *Blood Simple* is dark, deliberate, and frightening, *Raising Arizona* is bright, lively, and hilarious. It's also sweet—the story of a sleepy convenience-store robber named H.I. (Nicolas Cage) and his ex-cop wife Ed (Holly Hunter) who steal a baby because, as H.I. says in his oddly formal, TV-preacher way, "Her insides were a rocky place where my seed could find no purchase." The movie is all over the place: It's full of broad physical comedy (fights that become pro-wrestling parodies, shoot-outs in supermarkets). There are scores of sight gags, comic set pieces, and memorable bit parts; there's a Mad Biker of the Apocalypse who rides his Harley from H.I.'s nightmare into reality, tries to recover the stolen child, and gets blown to pieces at the end. As writers, directors, producers, and editors, the Coens—even in humorous excess—are in complete control.

"We wanted to make something different than *Blood Simple,*" says Joel.

"After that one," says Ethan, "we were labeled *film noir.*"

"So this time," says Joel, "we wanted to make one that was—"

"*Sui generis,*" says Ethan.

TEXAS GOTHIC: *The Coens had M. Emmet Walsh in mind when they wrote* Blood Simple.

In *Blood Simple,* THERE'S A FIFTEEN-minute stretch without a word of dialogue in which the dumb, woman-crazy bartender played by John Getz finds his boss dead and decides that his lover (the boss's wife) did it. He drives the body to a wide-open field, discovers that it is still crawling, tries to kill it with a shovel, and finally buries it alive against a soundtrack of shoveling, hard breathing, and the wretched, inhuman moans of the victim disappearing beneath the Texas dirt. Denby called it "a sequence of which Hitchcock could be proud."

"After the body was covered with dirt," says Ethan, "that was me squirming under there. I'm proud of *that.*"

In *Raising Arizona,* there's a five-minute stretch without dialogue in which a wide-open, rain-soaked field gives birth—a head pops out of the ground, a man spits mud and scum from his mouth, starts bellowing, and hauls himself out of the slime. A tall, big-bellied guy, he dives back in and pulls out his little brother, another heavy load, feetfirst. The two dumb jailbirds Gale and Evelle Snopes are free, having tunneled out of prison through a sewer line, and they arch their backs and howl at the clouds.

The two scenes capture the difference between the two movies: *Blood Simple* is full of dumb, mean folks heading into the ground, and *Raising Arizona* is full of dumb, well-meaning folks trying to get *off* the ground—through their dreams, through their marriages, by having (or stealing) kids. But in other ways, the movies are alike. Both are full of exhilarating camera work—giddy tracking shots that hop over drunks and climb ladders, the kind of work that has always been found, not coincidentally, in the exploitation horror flicks that the Coens love. And both are populated by those dumb folks—what the Coens call hayseeds—rubes who blunder around without a clue as to what they're doing. Only the Coens, in fact, ever really know what's going on in the worlds they create.

"There was a lot of talk about hayseeds on the set," says John Goodman, who plays Gale Snopes, the older brother "We had some laughs at their expense."

"The boys move their characters around to create effects," says Sonnenfeld. "Put them where things can happen to them to scare the audience, or amuse it." As a result, they have been accuse of cold, detached filmmaking—the Coens' favorite *Blood Simple* review says the film has "the heart of a Bloomingdale's window and the soul of a resumé." But the brothers do have their feeling side, and at the end of *Raising Arizona,* when H.I. has a sweet dream of the future, they produce their first truly emotional film moment—and promptly undercut it with a joke.

Sonnenfeld says, "I asked Ethan, 'Hey, did you guys really mean that stuff about love at the end?' He just gave me a look. I felt stupid for asking. And I never got the answer. They are emotionally hidden."

The Coens don't really know much about murdering people in Texas, or stealing babies in Arizona. They don't write from experience—"a movie about Minnesota people running around in snowsuits killing each other wouldn't be any fun," says Joel—and they don't research their pictures. Neither has children (Ethan is married; Joel lives with actress Frances McDormand, who is in both movies), but in *Raising Arizona,* they capture the baby-boomer's love for children and anxiety about having them: diptet shots, toddlers wrecking the mobile home, Dr. Spock's "instructions"—details that give the film richness. And in *Blood Simple,* they capture the soullessness of the best pulp fiction.

"A man crawls a mile with his brains blown out," the novelist Jim Thompson once wrote. "A man is hanged and poisoned and shot and he goes right on living." That's what *Blood Simple* is like—but the Coens hadn't read Thompson when they made the film. Somehow, growing up quietly in a placid, upper-middle-class suburb of Minneapolis, they had soaked up enough late-night dramas, James M. Cain thrillers, and tabloid headlines to fashion their very own vision. Like many suburban kids, their imaginations were fired by empty American landscapes, and by death.

"What I know about is Texas," they wrote in *Blood Simple,* even though they didn't. "And down here, you're on your own."

THE COENS WORK OUT OF A West 23rd Street industrial building full of printing and graphics shops. Taking the stairs to their sixth-floor room feels like a climb to the office of a private detective—dim light lters through the dust, voices are mufed behind steel doors. A body in the tairwell would not seem out of place. heir one-room office, with its dirty winows, framed portraits, and frosted-glass oor, fits the picture, too, but the Coens hemselves don't seem to. They are mild, nward: Joel sits, legs crossed, smokes, nd talks quietly. Ethan sits, legs crossed, smokes, and talks hardly at all.

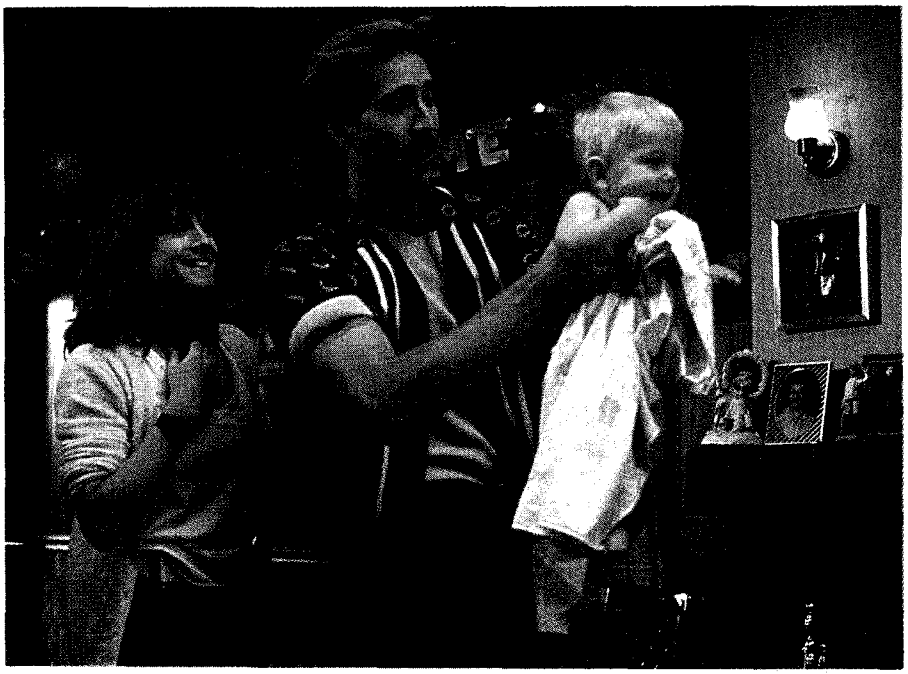
"We're not trying to educate the masses," says Joel.

"Does that make us bad people?" asks Ethan. They laugh. They hate talking film theory, like talking film technique, and love talking murder.

"Did you hear about the guy in Connecticut who put his wife in the wood chipper?" asks Joel.

"Heh, heh, heh," laughs Ethan.

"The cops said that one good rainfall would have washed her away," says Joel with satisfaction. "And they never would have found her." They pause a while and smoke in silence, pondering the cinematic possibilities.



CRIME FAMILY: *Holly Hunter and Nicolas Cage with their pilfered baby in* Raising Arizona.

"That was a good one," says Ethan.

"That *was* a good one," says Joel.

IN THE SPRING OF 1980, SAM RAIMI drove a station wagon from Detroit to New York, with the raw footage of *Evil Dead* in the backseat. He'd produced the film independently, raising money with a half-hour version he used to show (and sicken) investors. Now he was coming to edit the movie. "I'd never driven into New York before," says Raimi, "and I knew there'd be all sorts of hoodlums and bad characters about. When I pulled up to the building where the cutting room was, this guy came up to the car with long scraggly hair down his chest, looking undernourished. I thought he was trying to rip us off. That was my first meeting with Joel."

Coen had moved from Minneapolis—where his father is a University of Minnesota economics professor, his mother an art historian—to NYU in 1974. An average student in high school, he went to NYU "because it had a late application deadline—I missed all the others." After four desultory years there—"I made some movies, then some more"—he graduated and "chased a woman" to the University of Texas graduate film school in Austin. He quit after a semester, returned to New York, and took jobs as a production assistant and assistant editor.

"He was the world's worst P.A.," says Sonnenfeld, who hired him for some industrial jobs he was working on in those days. "He got three parking tickets, came late, set fire to the smoke machine." He was better in the cutting room, and spent four months there with Raimi, editing *Evil Dead.* Soon the two of them, with Ethan, were writing scripts in the Riverside Drive apartment the Coens shared.

"Writing with them was like watching a badminton game," says Raimi. "Joel would mention a line of dialogue, and Ethan would finish the sentence. Then Joel would say the punch line, and Ethan would type it up." When things weren't clicking, they would pace, following each other in designated tracks. "I could subtly torture them," says Raimi, "by altering the speed of my pace."

At about that time, the brothers were working on a script of their own, one that took place in the barren roads and roadhouses Joel had seen around Austin. To raise money, they made a slick two-minute "coming attraction" trailer for a movie that didn't exist. They shot it during a long weekend—it was their first time shooting 35-mm. film. When they watched the footage the next day, Sonnenfeld thought it looked great. "But Joel only said, 'Okay, bye.' I was crushed. Later, I found out he was really excited,

hotograph by Melinda Sue Gordon.

CONTROL: *"If we didn't preplan it," says Joel, "the movie would get away from me. There's no way to stop it at that point—it's impossible to wrestle back on course. It's got its own...horrible momentum."*

too. But because they don't need compliments, they don't realize other people do. That's another thing that gets people mad at them. They never notice."

Joel took the clip—a gun being loaded, a man being buried alive, gunshots being fired through a wall and light streaming through the bullet holes—to Minneapolis, where he met a fund-raiser for Hadassah, the Jewish philanthropic organization. Armed, as Sonnenfeld says, "with a list of the hundred richest Jews in town," he raised $750,000 in nine months.

When the Coens wrote their script, they had in mind the great character actor M. Emmet Walsh for the sweaty, snickering divorce detective Visser, who cracks jokes, kills, and sticks in the memory like gum to the heel of a boot. "When I read the script," says Walsh, "I said, 'This character is so much fun, I'll flesh him out and use him in an important movie six or seven years down the road.' Because no one was ever going to hear about this movie. At best, it would be the third bill at an Alabama drive-in."

Walsh met the Coens in Austin before shooting began. "These two scrawny kids. I said, 'You boys got rich parents who're puttin' up the money?' They showed me this two-minute film; I thought, What the hell is this? Then I saw the storyboards and the shooting schedule, and I realized they knew *exactly* what they were doing."

IN A TRAILER ON THE SET OF *Raising Arizona,* Joel was about to say something to Nicolas Cage.

"Hey, Joe," said Ethan.

Joel turned to his brother. "Yeah, Eth, I know. I was gonna tell him."

Ethan nodded. "And you just knew," says Sonnenfeld, who was there, "that each knew what the other was thinking. It happened literally every day."

"It's hard to figure just what Ethan's role is on the set," says Walsh, who has a fine cameo in *Raising Arizona.*

"He just smokes and whispers in Joel's ear," says John Goodman.

It's what they whisper about that counts. They talk in a film-buff's code—"Let's have a *Mean Streets* look" or "a *Love Boat* look." A spotlight that lighting designers call a "magenta kicker," the Coens refer to as "hell light."

They don't have money to spare—*Raising Arizona* was made for just $5 million—so they can't waste film on shots that won't make the final cut. The key is a long and meticulous preproduction process that begins with the script. When Joel and Ethan began to write *Raising Arizona,* in May 1985, they worked in a disciplined, visual way, and when they were through, the result was a lean shooting script—a blueprint with no excess. Reading the script is like watching the movie—the thing emerged so fully formed from their imaginations that little changed between typewriter and camera.

In August, they began the period of casting and technical preparation, which takes them almost twice as long as it takes other filmmakers. "If I were a producer," says Sonnenfeld, "I'd have my director take as much preproduction time as they do. It's the cheapest way to make movies."

In December, Joel, Ethan, and Sonnenfeld sat down with a storyboard artist to draw what the camera would see in each shot of the movie. (Another filmmaker who storyboarded that obsessively was named Hitchcock.) The Coens knew 90 percent of the shots going into the session; "we wouldn't have written the scenes," says Joel, "if we didn't know how we were going to shoot them." The storyboard session defines the look of the movie, and also its pacing; it is the time when each scene is constructed shot by shot, setup by setup, and it is arguably the most creative moment in a Coen film. "By the time you get on their set," says Walsh, "they've got it worked out like a commercial shoot—preplanned to the *n*th degree. They *never* went to work without knowing what they were up to. To the point where if you made a suggestion, it almost got in the way."

"If we didn't preplan it," says Joel, "I don't think we'd be able to handle the pressure. I couldn't walk out there without knowing just what I was after. I'd flounder, and the movie would get away from me, and I'd face the horror of watching it veer off into the ditch. There's no way to stop it at that point—it's impossible to wrestle back on course. It's got its own . . . horrible momentum." They both break into eerie laughter, the kind they spilled out during *Evil Dead 2.*

When the Coens start filming, they love to come up with cheap, jury-rigged solutions to filmmaking problems. ("A USC film graduate has to solve a problem, he calls his uncle at Universal," says Walsh. "The Coens do it themselves.") A studio would rent a huge crane to film a complicated tracking shot, but the Coens use a "shaky cam"—a camera mounted on a twelve-foot beam, Joel on one end, Ethan on the other, running the thing while the camera rolls. Or a "blankey cam"—Sonnenfeld on his belly on a blanket, dragged along while he films. The idea is to do things in the simplest, least expensive way—to get as many camera setups as possible, to allow the brothers as many editing options as possible. Judging by the result, it works. And as long as it keeps working, they'll be happy—two brothers, playing together.

'WE'RE NOT REALLY habitués of Nathan's," says Joel, eating with his brother in the Times Square hot-dog joint. "We like Flamers on 42nd Street—but that burned down—or Harvey's, the lunch counter at Woolworth's." They enjoy their dogs, though, and admire the security force. "I like a restaurant," says Joel, "where six-foot-four guards swing clubs." Then Ethan gets an idea.

"Hey," he says. "Let's go ride the elevators at the Portman."

The Mariott Marquis, the futurist-suburban atrium hotel designed by John Portman, was the object of considerable scorn when it touched down in Times Square in 1985; the Coens love the place. When the hotel opened, they would invade it to ride the glass elevators that glide up the outside of the grooved-cement shaft scaling the center of the 37-story atrium. And tonight, after Nathan's, the Coens do it again.

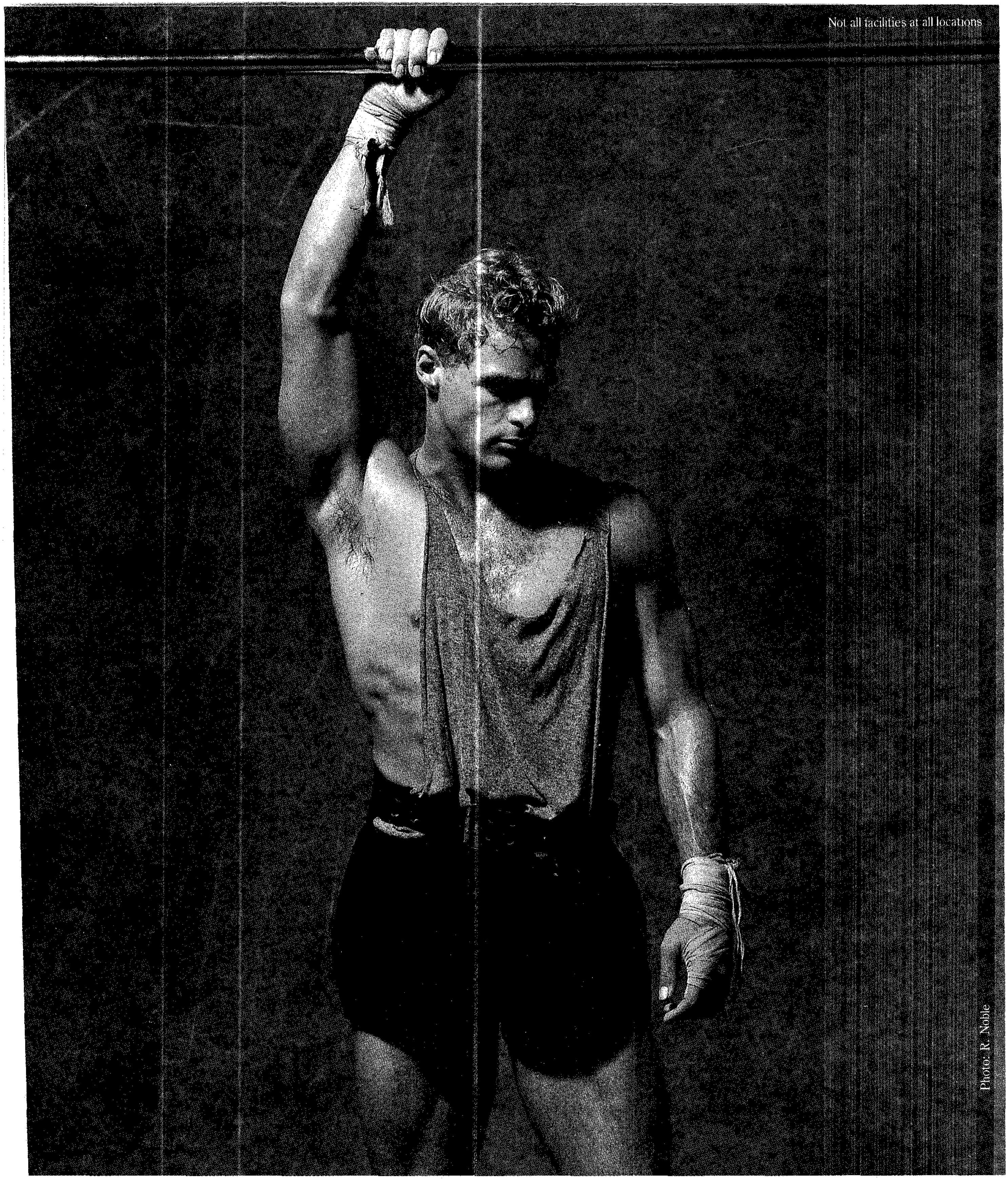
"Doesn't it look like a Ridley Scott set?" says Joel, referring to the *Blade Runner* director, "before decay has se in?" They're leaning against a balcony in the lobby, gazing up at the soundless elevators slipping out of sight. "Imagine what this will look like in twenty years with a layer of grime, this obsolete vision of the future. People will say, 'Wha could they have been thinking of?' "

"Wouldn't this be a great place t shoot a low-budget thriller?" says Ethan

"Let's *ride,*" says Joel.

Inside the elevator, they smile an stare down as the thing slides up 37 sto ries. At the top, they get out, lean over balcony rail, and peer down at the lobb floor. "Tempted to spit?" asks Joel.

Back in the elevator, they are joined b two young brothers—perhaps eight an eleven—for the voyage back. And th two sets of brothers ride down the eleva tor, noses pressed to glass, happy just t be riding. ■



Not all facilities at all locations

Photo: R. Noble

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THE FRENCH EVOLUTION

NEWS FROM THE HAUTE SPOTS

BY GAEL GREENE

Haute WHISKS CHANGE HANDS. DEEDS are bartered. Menus flutter and evolve. Halibut and the lowly skate are *les poissons* of the day. New York mouths fall in love with southern soul, southwestern heat, and California cool. But the grand affair with France sizzles on.

STAR-CROWNED CHEFS COME AND go, but **Le Cirque's** menagerie still swings from the dining-room rafters, jostling for position. "VIP," it says in the reservation book next to a certain famous name. "Very VIP." "Very VIP." The list for lunch is one man's Red Alert. Sirio Maccioni juggles, moaning . . . loving every minute. He will put Governor Carey's eight at that VIP table. The First Lady's walker, Jerome Zipkin, can have President Nixon's usual corner post, across the way from Gerry Stutz. That leaves a conspicuous side-by-side for sable-swathed Ann Getty and her publishing partner, Lord Weidenfeld. But Sirio can do nothing for Lew Rudin. He will have to sit with his back to the room, because Sirio is determined to save the last banquette just in case a certain restaurant critic pops in unannounced.

I am that critic. I cannot possibly be anonymous in what is my favorite French restaurant, as well as my favorite Italian (for the blizzards of white truffle and the pasta primavera and Sirio's incurably Florentine ways). And I would never send anonymous readers here (to wither and waste away in the Gulag behind the bar), because Le Cirque without Sirio hovering is not Le Cirque at all.

Anyway, my guest and I are nibbling, savoring, oohing and cooing, trembling in response to the enticements of Daniel Boulud, Le Cirque's new chef. We are having a Lucullan epiphany. Quite clearly, most everyone else is simply having lunch. I spy an omelet across the room and a chef's salad not far away. I study the house regulars. Small women with large jewels and trim beauties who make a career of marrying better every time. Let them eat sole.

Perhaps our carpaccio of tuna is a shade too chilled, and its tiny balls of tomato and avocado, its strands of sorrel, are frippery you'd never find at Le Bernardin, but the oil-slicked tuna is sprightly and even tastier than Le Bernardin's. The Friday bouillabaisse—carefully poached lotte and shellfish in a fragrant broth—reveals a Boulud weakness. His rouille is timid. Such a caution of garlic is too elegant for me. But lobster in a spinach nest with a melting flan of porcini and foie gras is haunting, and just barely cooked rouget wrapped in bands of crisped potato on a puddle of beurre rouge is as delicious as it is clever.

At another lunch orchestrated by the chef, I am almost cheered when the usually irresistible Parmesan toast is resistibly soggy, leaving room to explore one exquisitely sweet freshwater prawn, variations on foie gras—starring the rich duck liver seared over soft ribbons of red and yellow pepper and under a tousle of crisp fried ginger—three sea scallops sliced and layered with fresh black truffle in heady truffle butter, and a thick fille of Oregon sturgeon, flown in that morning, cooked rare at the core, scattere with slivers of celery root.

Since the first of the year, Sirio ha been urging Boulud to experiment though he hesitates to abandon certai house classics. What will Boulud do wit the masterwork of Thursday lunch—th bollito misto—with its aromatic boile calf's head, tongue, brains, brisket, an heaven only knows what else? It's my fa vorite. But the new chef's pot-au-feu i even more heroic, Sirio insists. He de cides to have Boulud alternate. So thi Thursday it's pot-au-feu. But first I mu try a few little experiments—a froth soup de canalou, coconut and cream spinach, pretty but not compelling, an olive-oil-slicked raw salmon sparke with chive and transparencies of fe nel. Mind you, I am tasting two lunches. The juxtapositions are bizarre even before we begin trading back and forth, but then, this is research. Now a ceramic egg appears. Removing its top reveals an intoxicating risotto of wild mushroom and white-truffle essence. Thank heaven there's only an ounce or two, because I cannot bear to leave even one grain behind.

Suddenly, there is a hush in the town's chattiest luncheonette. Heads turn. I feel curious eyes riveted inches to my right, where two captains are lowering a mammoth platter to a hastily implanted side table. It looks like most of a cow, two chickens, a major allocation of lamb. There is even a poached foie gras—and every vegetable worth boiling. I feel like Henry VIII in a room full of vegetarians. I must buy a Galanos dress for moments like this. Happily, only one or two juicy tidbits of fillet, rib, haunch, foie, cabbage, turnip, parsnip, celery root are quickly arranged clockwise on my plate, and the platter is trundled away to feed another seventeen gourmands of the Thursday retinue.

La Monella
Sirio Maccioni

LE CIRQUE: *Owner Sirio Maccioni and his new chef, Daniel Boulud, with their fabled pot-au-feu.*

In his secret heart, Sirio Maccioni knew that the defection of his last chef, Alain Sailhac, would not really dim Le Cirque's luster. But it's not enough just to feed the rich and famous. He wants to feed them well. When he caught Daniel Boulud sneaking in o work on Sunday, he felt almer. The new menu of- ers the chef's daily whims, the "*menu de oeur*" (friends urged Sirio not to call it *nenu de courage*)—three courses, three lesserts, and a demitasse of consommé omewhere in between at $60 or $65. For hose who merely eat lunch, the prix ixe remains $28.75; dinner à la carte isually runs $120, wine, tax, and tip ncluded.

Pâtissier Jean-Marc Polleveys (a veter- n of Girardet and of André Surmain's alm Beach venture) has arrived, and ith his second, Francisco Guiterez, ıshions sweet crackles of glazed pastry earing raspberries, and old-fashioned uffs filled with fraises du bois (imagine, ild strawberries in March). Small tarts are filled with berries gleaming like jewels from Bulgari, and no one is allowed to ignore the much-imitated crème brûlée or an equally ethereal bread-and-butter pudding. Or the spectacular silver compote delivering sugared fruit, candied peel, coconut macaroons, and killer cookies. Or the chocolate truffles that arrive, discreet in their own covered crystal box. And today, on a giant black plate, there is intense espresso ice cream in a crisp almond-lace tulip on fiercely bittersweet chocolate with four chewy white meringues *en garde.*

"The pastry chefs are insisting I must buy big plates for the dessert specials, every one a different color," Sirio sighs. "I think I will let them persuade me."

Le Cirque, 58 East 65th Street (794-9292). Open Monday through Saturday: lunch, noon to 2:45 p.m.; dinner, 5:45 to 10:30 p.m. A.E., C.B., D.C.

MANHATTAN'S PLAZA ATHÉnée, a seedling of the grand old hostelry in Paris, was not about to take meekly the decampment of chef Daniel Boulud and two of his team to Le Cirque. In just the dramatic gesture such infamy cries for, Trust House Forte signed on the entire toque-happy Rostang clan—papa Jo and son Philippe, who run the two-starred La Bonne Auberge on the

PHOTOGRAPH BY DMITRI KASTERINE

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Riviera, and son Michel, *patron* of his own Paris two-star.

Each agreed to take turns ruling the range at **Le Régence** ten days a month while resident chef Jean Michel Bergougnoux bridges the gaps. Cuisinary commuting can be dizzying enough, but a parade of Rostangs could easily muddy the stew, since Jo and Michel reflect divergent schools. Papa is blissfully old-fashioned, with a garlic-olive-basil Provençal palate. Michel, the world traveler, is contemporary, focused on light and grace and health. Amazingly, Le Régence is already sunnier.

Still, it may take a while for this transatlantic soap opera to smooth into consistent delight. At the moment, a dish may not taste the same from one meal to the next. One day, the "vraie soupe au pistou"—the true pesto soup—is a flat unseasoned mush. A week later, it is hearty and seasoned to a tingle. After a recent zigzag lunch, a food-writer friend almost weeps in befuddlement: "I was here last week, when Michel was cooking, and everything was spectacular."

Well, even so, three recent excursions suggest that the Rostang spirit has lifted Le Régence a notch or two toward a level of excellence that might merit spending $100 per person for dinner (more with the $75 tasting menu) and perhaps $65 for lunch.

This swank little cul-de-sac is just steps away from Madison Avenue, yet you can imagine yourself in Paris. Clearly, a share of the tab pays for the fussily beautiful room... the color of old money. I feel as if I'm seated in a Wedgwood jewel box. "At the bottom of a Beverly Hills swimming pool," my friend insists. No. Think plush-lined jewel box. Sea-green-on-sea-green carpets, graceful aquamarine armchairs, painted clouds overhead. It all spells luxury: silver service plates and heavy flatware and an unseen piano playing somewhere in the background.

Even that vaguely disappointing lunch had its moments—velvety raw scallops dressed in a mesmerizing haze of truffle oil with bits of broccoli and tomato for color and crunch, tenderest navarin of lobster in a faintly sweet Sauternes sauce, zesty and elegant bouillabaisse ("You'll think you're on the Riviera," our captain promised), and Michel Rostang's honey-and-vinegar-lacquered pigeon, two sublimely rare medallions, almost sushi, and two crisp-roasted legs, served with a molten potato gratin.

The wine list has *haute* pretensions, and it's not easy to find a modest bottle at dinner. But we are trying, as the lagniappe of the chef arrives, two little clams in luscious shallot butter for each of us. You may grow lyrical over the kitchen's Lilliputian vegetables stuffed and carved and stacked. You may call it silly or needless torture. But there's no faulting soft poached quail eggs to scoop up with the elemental brininess of sea urchin from its spiky shell or a splendid oyster-and-scallop soup earthy from leek and potato. Farm-grown bass, crisp-skinned and studded with pepper, floats in a pungent red-wine sauce, and though twists of grouper are (for our quartet's taste) slightly overcooked, no one can resist their cushion of bacon-dotted cabbage. And lamb is brilliantly garnished with a garlicked zucchini cake and olive-oil-soused shallots.

To help hotel clients from France feel at home, there are always carefully chosen cheeses, kept at room temperature (in tacky Saran). Desserts from the cart are pretty, mostly too sweet, except for a lemon tart with crème anglaise. So it's worth thinking ahead to order the splendid warm chocolate confection. Don't overlook the cold chestnut soufflé with praline sauce and caramelized hazelnuts. And expect a two-tiered stand of truffles and cookies with coffee.

There's something quite French and very romantic about dinner in the Wedgwood jewel box. I see diplomats and *grandes dames* and redheaded beauties in Givenchy dresses. In the cacophony of what's hot and punk and primitive on the dining scene these days, Le Régence lets you bask in a gentler time.

Le Régence, 37 East 64th Street (606-4647). Lunch, Monday through Saturday noon to 3 p.m.; brunch, Sundays noon to 3 p.m.; dinner, daily 6 to 10 p.m. A.E., C.B., D.C., M.C., V.

DON'T DESPAIR OUT THERE, you who are hungry and well-trust-funded and shell-shocked by the high decibels of today's guerrilla restauranteering. It's not easy to spot you since you're not wearing Mugler armor or Kamali shoulder pads and your man doesn't feel comfortable unless he's wearing a tie. You wouldn't feed that Cajun singed catfish to the help. And what *tout* New York sees in duck-confit tortillas with mango sauce and unborn beets is an inscrutable mystery.

Le Chantilly is thrilled to welcom you. You don't really have to be an ol fogey or even a young fogey. You jus have to be up to bright light, bowing old fashioned service, the shock of quie Park Avenue packaging—pea-sou walls, matronly sconces, handsome tapestry banquettes, misty murals of Frenc châteaux and the racetrack at Chantilly—a hefty tab, possibly $140 for two, an Walter Mitty unleashed in the kitche It's a stunning gastronomic update, bu not jangling or outrageous.

Perhaps you're too young or too poo to remember the late, mythic Hen

Soulé, whose fabled Pavillon was an *académie culinaire* for dozens of chefs and captains and waiters and busboys who went off to advance Soulé's red-velvet-banquette, quenelles-de-brochet-with-two-sauces vision all over town.

Roland Chenus was just 32 when he became the chef of Le Pavillon, whisking up a storm across the street in what is now the vault of the First Women's Bank. (Why is there no bronze plaque of homage?) Sadly, his recent years on the other side of 57th Street won little applause. The heavy hand of the Franche-Comté region of France, his homeland, larded with classic fussiness, left Le Chantilly an also-ran.

But perhaps the shy and modest Chenus was nurturing fantasies of a bolder, more adventurous self. For when the amiable Camille Dulac sold his share of La Gauloise to join the Chantilly partnership, the shock was the dazzling metamorphosis of Roland Chenus.

What a startling liberation. Chenus has discovered coriander and ginger and curly chicory and hazelnut oil, raw-tomato sauces and the alchemy of dill-"cooked" fish. What is the secret of his supernal squab, with its mysterious texture and astonishing taste? If he's smart, he'll never tell.

Peter Aaron/ESTO

LE REGENCE: *The Rostang clan work their magic in this setting of calm and luxury.*

Wide ribbons of rabbit are served with a tremulous leek flan and feuilletage hiding luscious rabbit nubbins, wild mushrooms, and foie gras. Excellent rack of lamb with sweet cloves of garlic arrives with a gift-wrapped timbale of ratatouille. Ginger-scented potato chips grace one evening's special Muscovy duck. Even baby chicken—always a test of the chef's skill—is a marvel of moistness and flavor.

At lunch, dill-marinated salmon, tuna, and black bass sing with freshness, and a fine vegetable terrine swims in a scintillating tomato sauce. Pot-au-feu of poissons gathers a school of red snapper, sea bass, lotte, mussels, shrimp, and scallops

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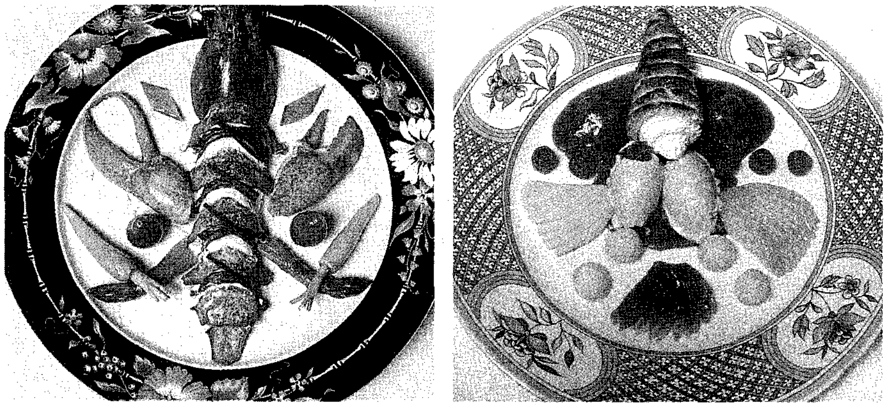

Jeff McNamara

LE FESTIVAL: *Lobster fricassee and roasted monkfish show the house's rococo style.*

in a savory pool. Even a tiny giveaway—a square of vegetable terrine—is tasty, as is a garnish of avocado mousse stacked on pastry shelves like a napoleon. And translucent thins of beet and fennel jazz up nut-touched salads.

There are flubs and miscalculations: a sauce too salty, a sauce too bland, a hard edge on the lobster one evening, bitterness once in the foie gras, poached fish too bland even for the old-folks' home. Desserts on the cart can be tame and banal, too. But the Frenchmen here are serious, so there is good cheese (Saran'd, alas) and, recently, a pleasing lemon tart and rich, satiny chocolate cake with giant ovals of sheer chocolate. It takes an exceptional soufflé to win me. Chantilly's creamy lemon pouf did. Crème brûlée comes up from the kitchen with warm madeleines, as do slices of pear and apple intensely caramelized.

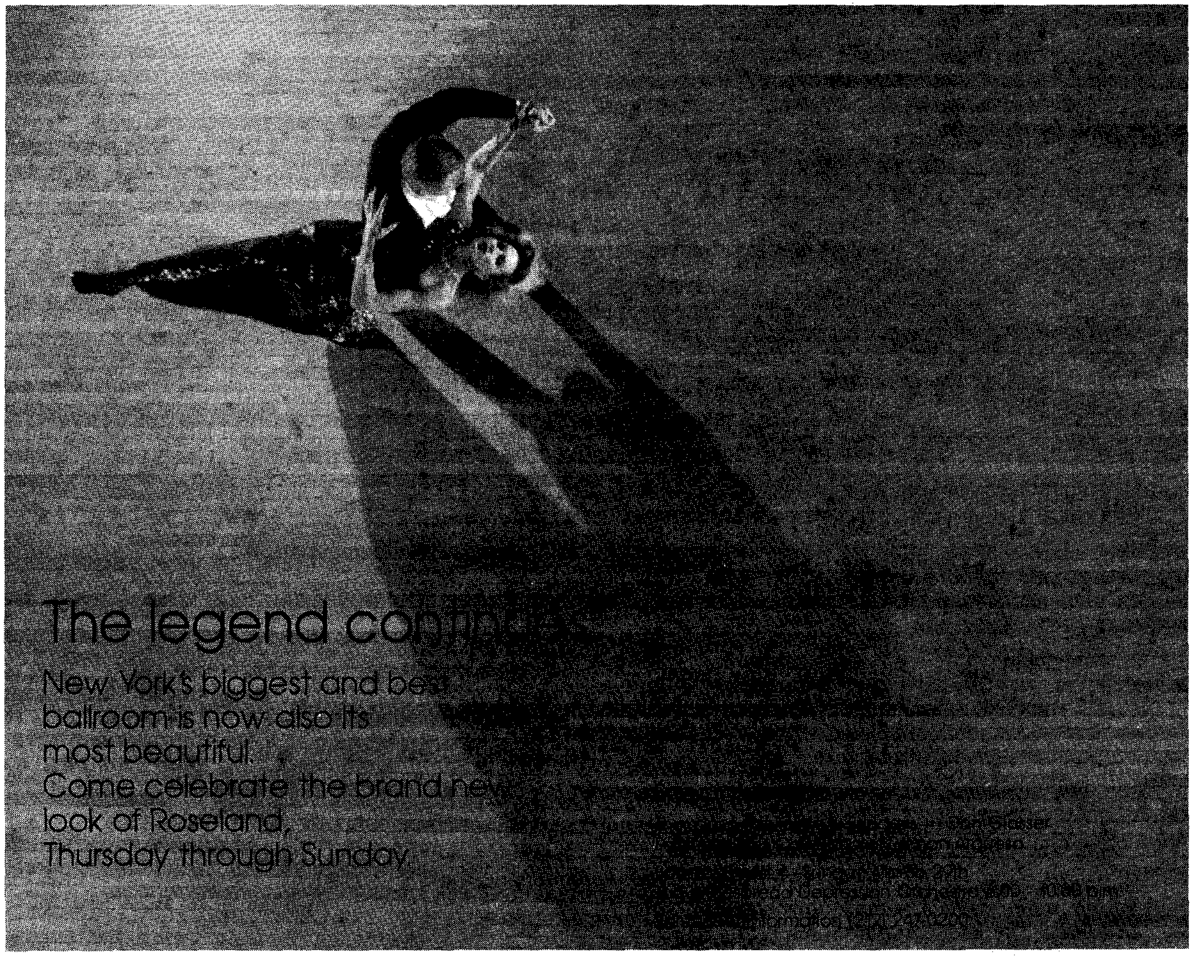
True, the staff lacks the savoir faire and confidence of the crew at Le Cirque, and there's a busboy who behaves as if they wound his key too tight, but if you long to be pampered in an aura of near-extinct calm, try the new Chantilly.

Le Chantilly, 106 East 57th Street (751-2931). Open Monday through Saturday: lunch, noon to 3 p.m.; dinner, 6 to 11:15 p.m. A.E., C.B., D.C., M.C., V.

THERE ARE NEW YORKERS WHO never feel happier or more blissfully overindulged than at La Côte Basque, where chef-*patron* Jean Jacques Rachou is the Emperor of Delicious Excess. His exuberantly rich and gilded fare speaks to the eye, the mouth, and the wallet. It is always stunningly beautiful, usually delightful to taste, and it's clear you're getting your money's worth.

Before Jean Jacques moved on to stretch the walls of La Côte Basque, he earned his toque at Le Lavandou, a string bean of a room that he has now smartly spiffed up with beveled mirror, gray velvet walls, dark *faux* beams, lovely antique plates, and an all-fish menu. Rachou says that the sparkling **Le Festival** is waiting for his son, Didier, who has worked in papa's kitchen two or three times a week for years and will train at Le Festival until he enters the Culinary Institute of America.

Tiny it is, yes, but the style is unstintingly grand. For every course there is a different china service, each more smashingly beautiful—big plates and bigger plates and gargantuan plates, all garnished with passion. "Gawjus" as a word seems inadequate. And with a prudence that may be second nature for one who was born an orphan and bypassed school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to enter the kitchen at eleven, Rachou has tagged his *haute* poissons at somewhat gentled prices—$24 prix fixe at lunch, $40 at dinner, with only a scattering of extras.

Ancienne and *nouvelle* play patty-cake here in barely cooked scallops riding buttery sauces; a medley of lobster, scallops, and rich-as-Croesus duck liver; ravioli pregnant with chanterelles; delicate tendrils of skate wing cooked to perfection in browned butter with capers; pompano with slivers of wild mushroom in beurre blanc; black bass scented with olive oil and curls of basil, artichoke, tomato, and fennel on spinach; celestially old-fashioned saffroned fish soup; snips of raw fish in salad; and a trio of tartares with coriander and fresh herbs.

Have you forgotten how seductive a rich sauce can be? "I'm glad cream is back," my guest cries. As for desserts, they are as voluptuous as might be expected. For lunch, they are toted uptown from La Côte Basque: wondrous apple-Calvados-custard tarte normande, mocha dacquoise, intensely chocolate cake—nothing too sweet. The house staff takes over for dinner, spinning a crackling croustillant of berries, glazing crème brûlée in a wide soup bowl (a vast field for its caramelized sugar), and sculpting a trio of chocolate sensations: exquisite ice cream, splendid mousse, and a white-chocolate fluff in what tastes like a tart shell of fat to me.

In the launching of Le Festival, perhaps Rachou himself was often out back, coaching. An early dinner and two unches were heady with show-stopping ensation—a mastery of cooking, a flair or flavor, a practiced hand steaming a illet of gray sole just to a sublime custard, coaxing salmon into a rosy gift ackage in champagne-truffle butter. Even the lowly winter tomato was tricked nto amazing flavor. And Dover sole was roiled to perfection.

The luster is dimmed somewhat in a ecent lunch. The piping-hot fish soup is s winning as ever. And a special red napper dazzles in artful balance with ring beanlets and porcini. But there are shes too cooked, sauces lacking pizzazz, nd the humble halibut is in no way elevated by its listless vinaigrette.

Jean Jacques Rachou is indisputably ptive at La Côte Basque, where multides of the rich demand he dance attennce. But the little claque who want to ve Le Festival hope he'll steal away ore often, till he's whipped his fledgling tchen into better shape.

Le Festival, 134 East 61st Street (838-87). Lunch, Monday through Saturday on to 2:30 p.m.; dinner, Monday through ursday 6 to 10:30 p.m., Fridays and turdays till 11 p.m. A.E., C.B., D.C., C., V. ▬

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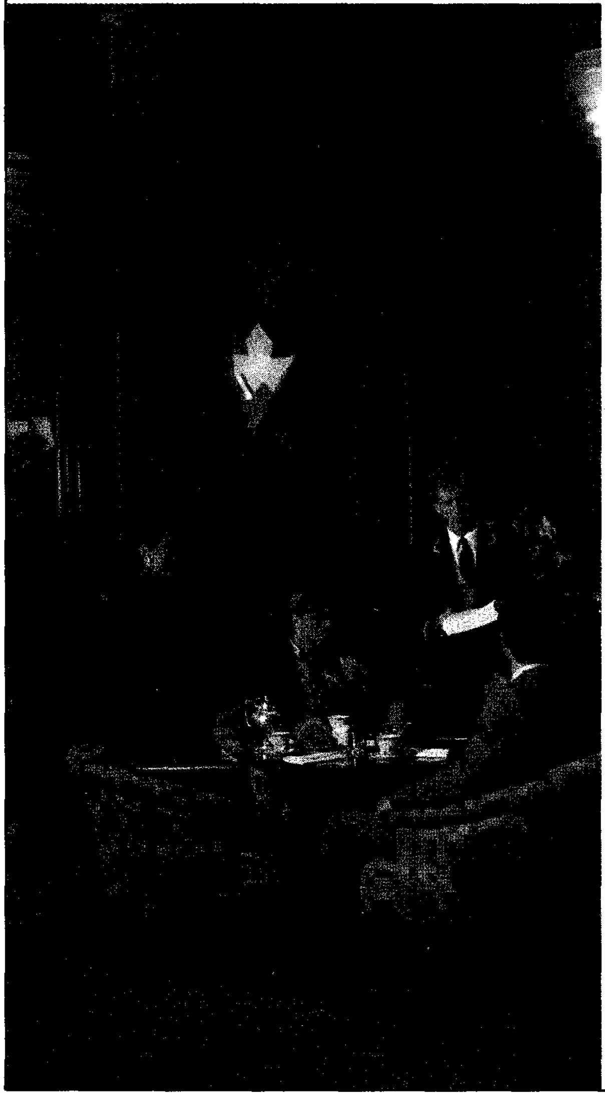

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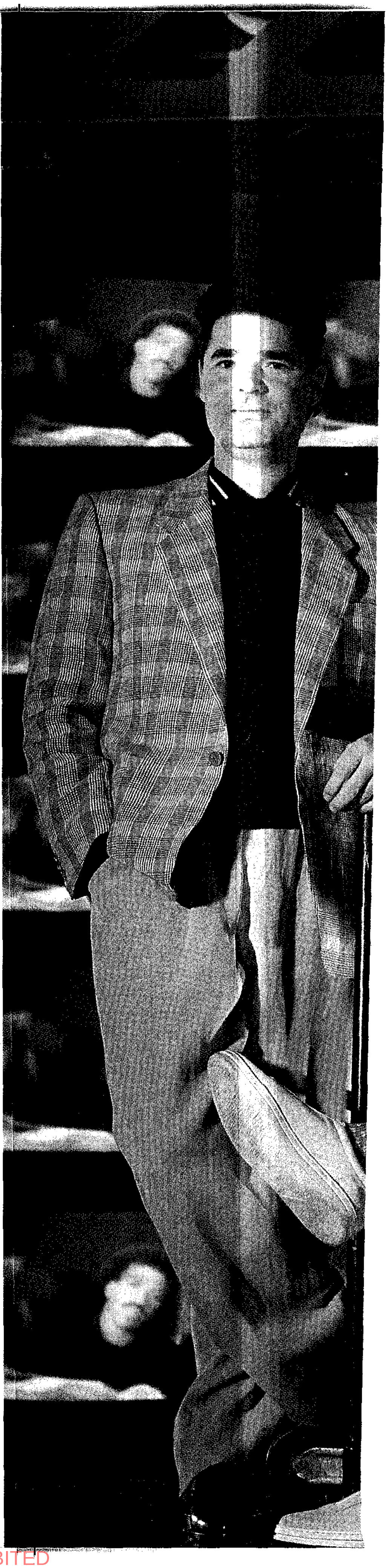
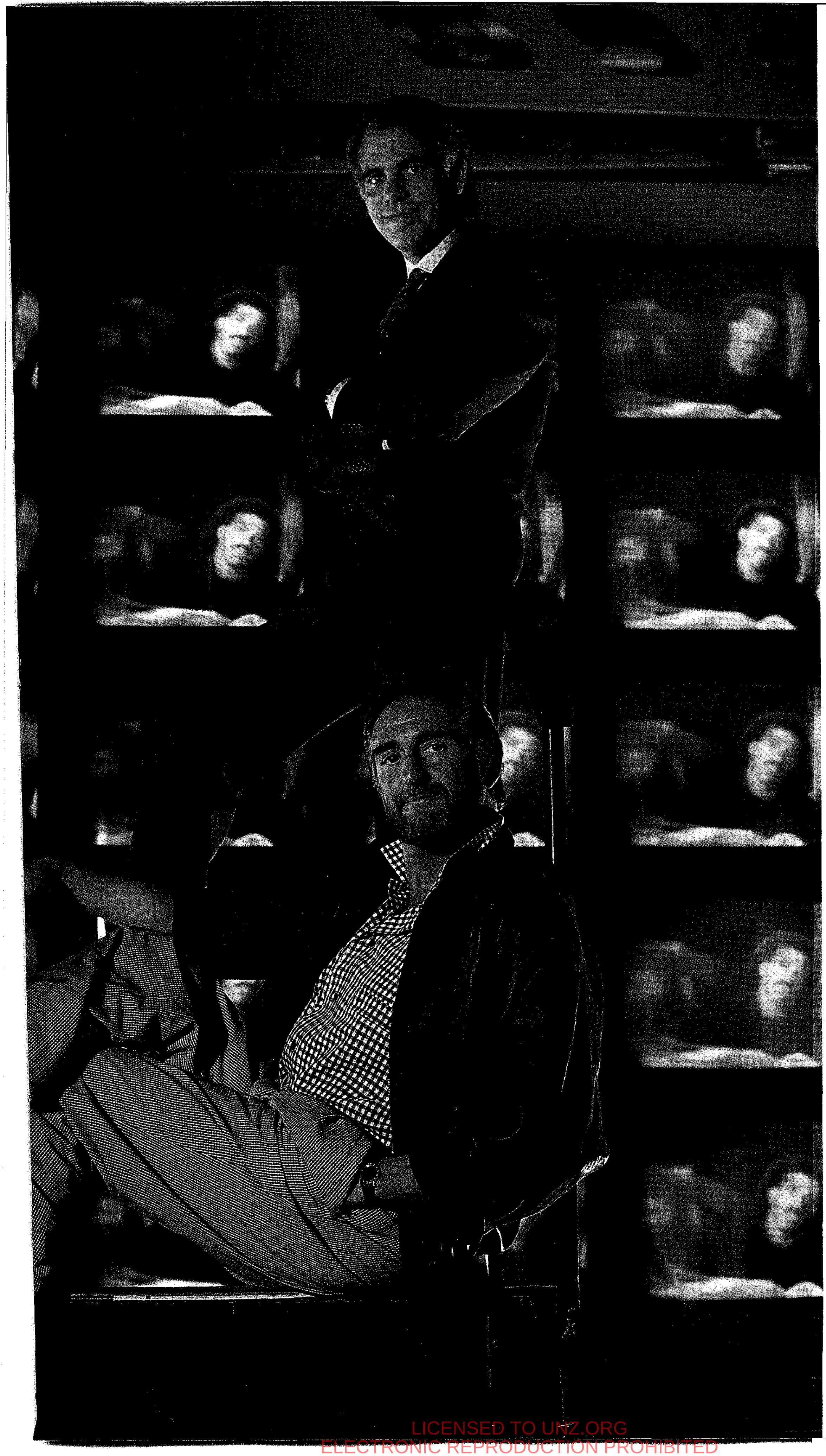
TEAMWORK

For these men, work may mean making award-winning music videos, running chic restaurants, designing drop-dead interiors, even dancing all night on Broadway. And when they go to work, the clothes they wear, from elegantly tailored suits to billowing shirts and baggy trousers, are every bit as varied as their careers. There are classics, of course—brass-buttoned blazers and double-breasted suits. But there are also crinkly washed silks, bold-shouldered blouson jackets, two-tone shoes, and ties from the twenties. Each man has a strong personal style. Yet within these partnerships, the styles are often complementary. The clothes, as well as the talents, work well together.

BY
Wendy Goodman and Vincent Boucher

PHOTOGRAPHED BY
Richard Corman





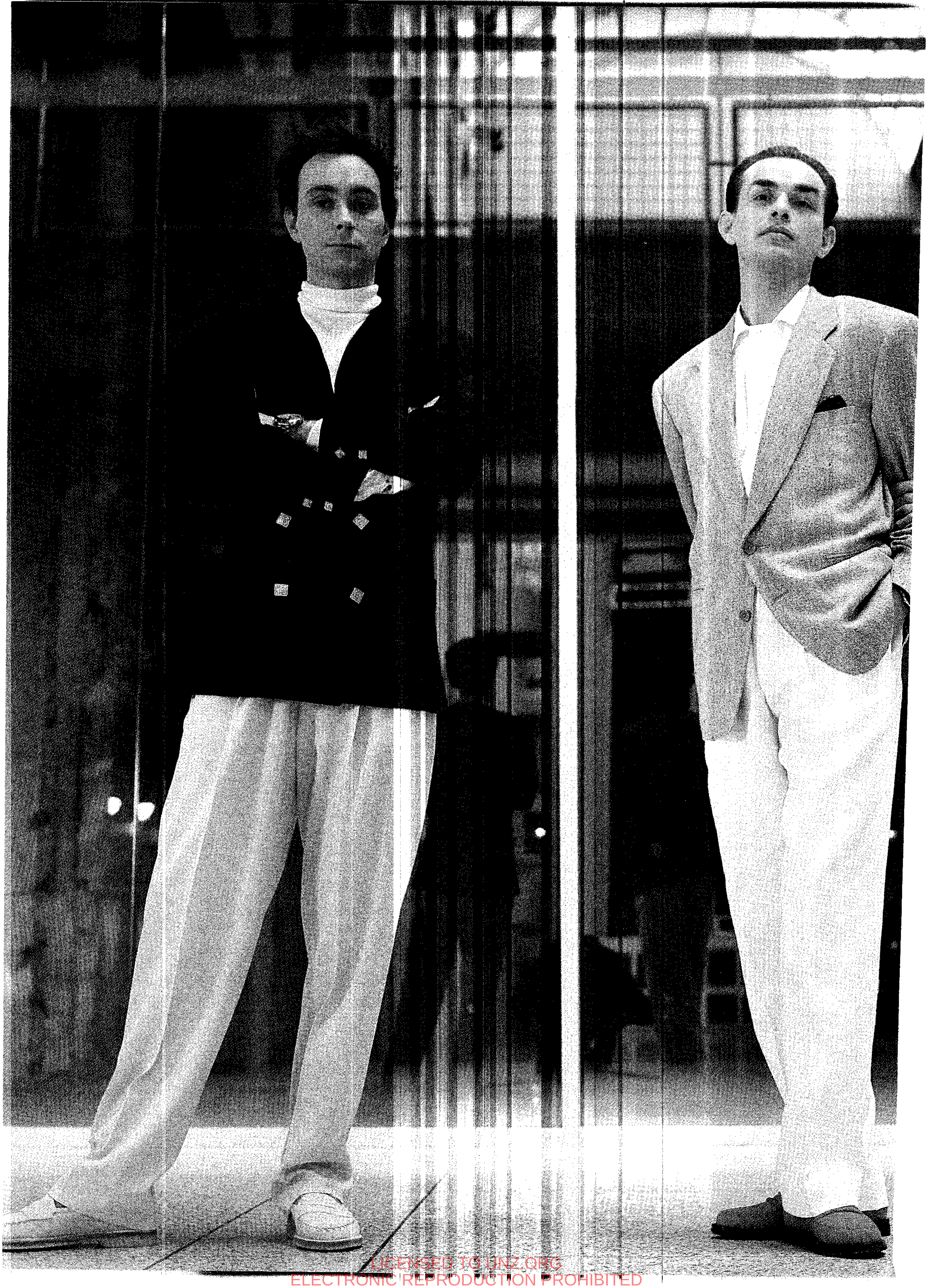
Antony Payne, Bob Giraldi, AND Phil Suarez

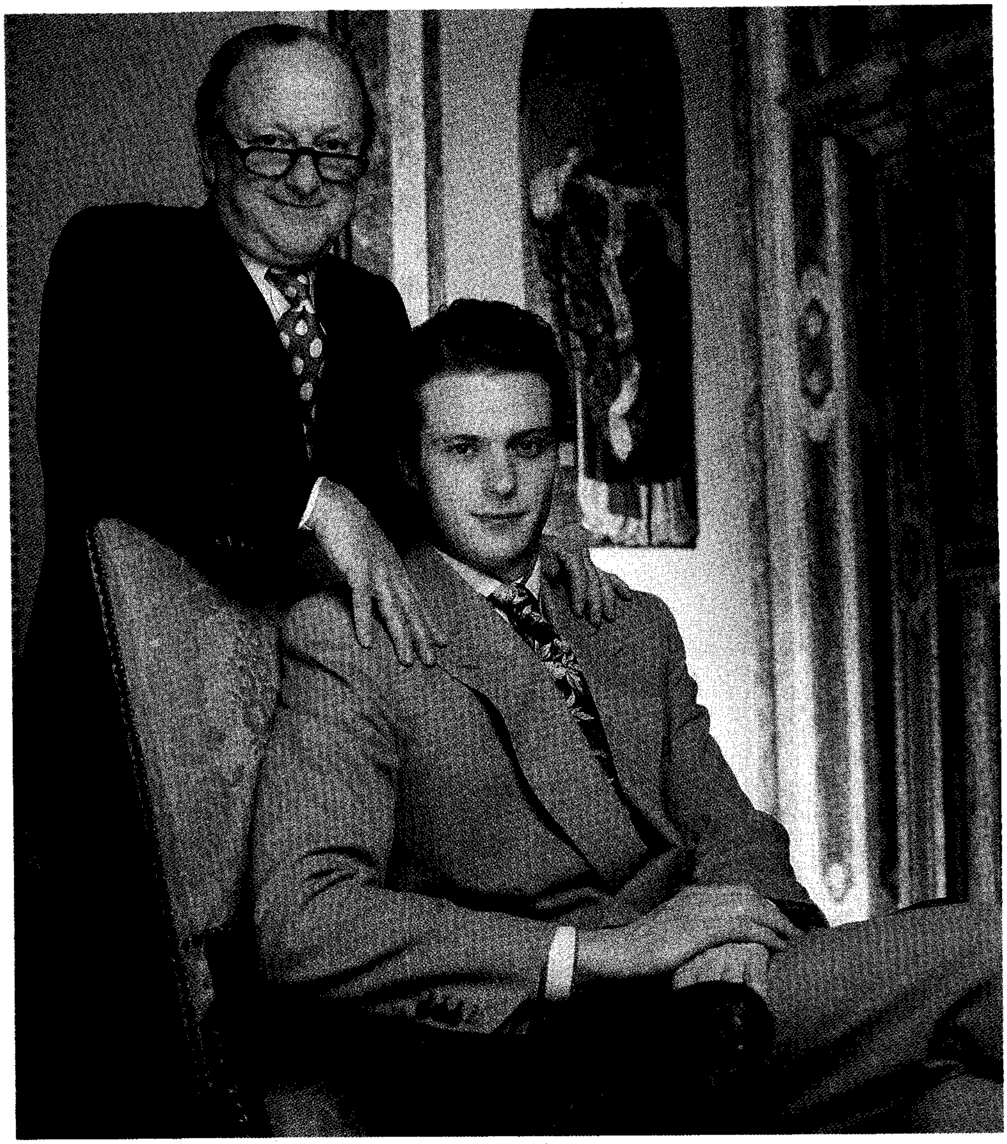
THE THREE ARE PARTNERS IN GASP! PRODUCTIONS, A MUSIC-VIDEO-PRODUCTION COMPANY WHOSE CREDITS INCLUDE LIONEL RICHIE'S "BALLERINA GIRL" AND MICHAEL JACKSON'S "BEAT IT."

On Antony Payne (far left): linen-and-rayon suit by Giorgio Armani, $1,350 (trousers not shown) at Barneys New York and Giorgio Armani Boutique (815 Madison Avenue, near 68th); cotton sweater by Emporio Armani, $150, and oxfords, $300, at Giorgio Armani Boutique; linen trousers by Giorgio Armani, about $295 at Barneys New York, Bergdorf Goodman, Giorgio Armani Boutique. On Bob Giraldi (seated): linen jacket, $800, cotton shirt, $335, cotton trousers, $435, and leather sneakers, $225, at Gianni Versace Boutique (816 Madison Avenue, at 68th); watch, $2,500 at Bulgari (2 East 61st Street); socks by Gianni Versace. On Phil Suarez: wool suit, $975, and cotton shirt, $90, by Ermenegildo Zegna, at Barneys New York; silk tie by Emanuel Ungaro, $50 at To Boot New York (520 Madison Avenue, near 54th).

Grooming: Michael Lopez. Photographed at the Palladium.

FASHION ASSOCIATES: VALARIE EBEIER AND MICHAEL EISENHOWER
FASHION ASSISTANT: CATHERINE MCCULLOCH
TAILORING: MARY BRAEUNIG





Arrigo AND Giuseppe Cipriani

The father-and-son restaurateurs own Harry Cipriani in New York and, in Venice, Harry's Bar, Harry's Dolci, and Locanda Cipriani.

On Arrigo Cipriani (left): wool suit custom-made by Gaudenzio Galletti (San Moisè 1463, Venice); custom-made cotton shirt from Camiceria San Marco (San Marco 1340, Venice). On Giuseppe Cipriani: custom-made wool suit, $2,500 to order at Fioravanti (45 West 57th Street); shirt from Camiceria San Marco.

David Norbury AND Miguel Osuna

Norbury and Osuna, the women's-fashion designers, are about to present their fourth fall collection.

On David Norbury (far left): wool blazer, $755, rayon turtleneck, $285, and wool-gabardine trousers, $350, by Jean-Paul Gaultier, at Bergdorf's; suede loafers, $395 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th). On Miguel Osuna: silk-and-wool sport jacket, $710, linen shirt, $225, and linen trousers, $210, by Gianfranco Ferré, at Bergdorf's; suede loafers, $395 at Susan Bennis Warren Edwards.

Grooming: Michael Lopez. Photographed at the International Design Center of New York, Long Island City.

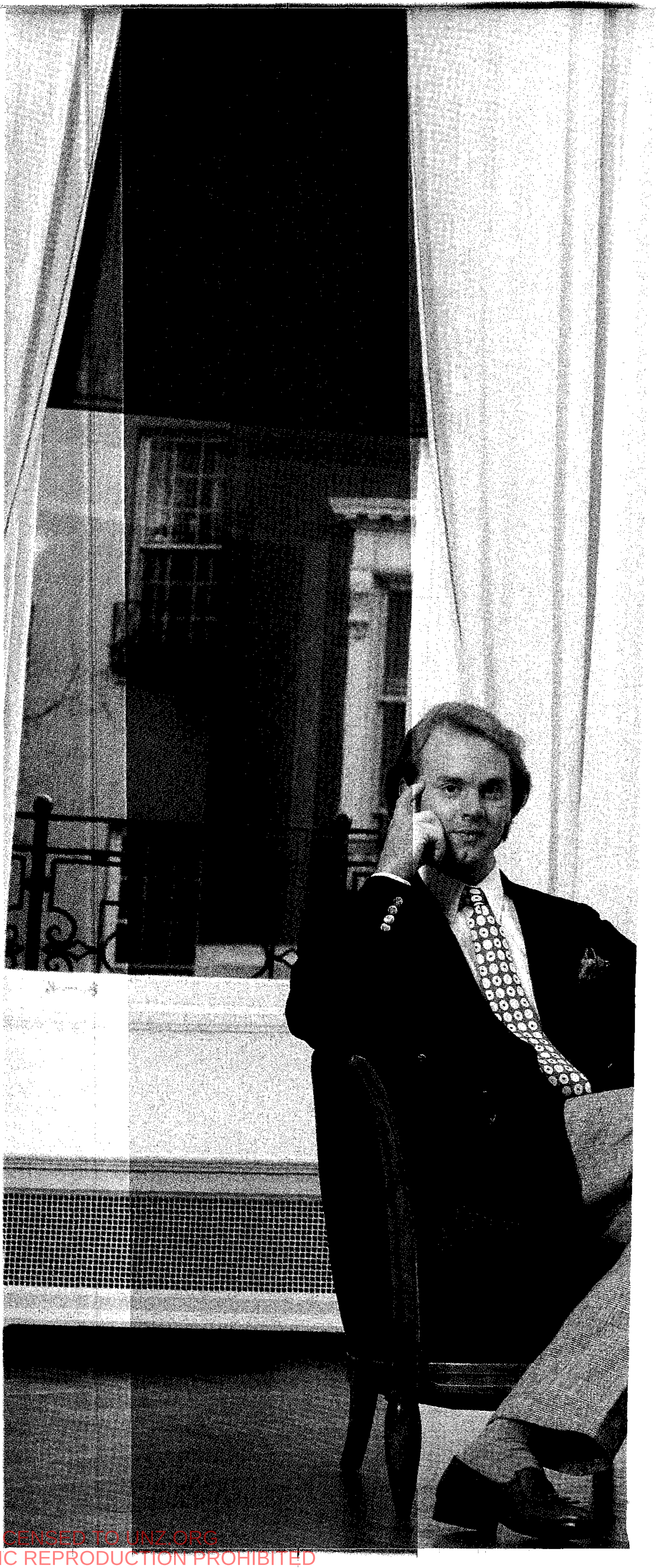
TEAMWORK

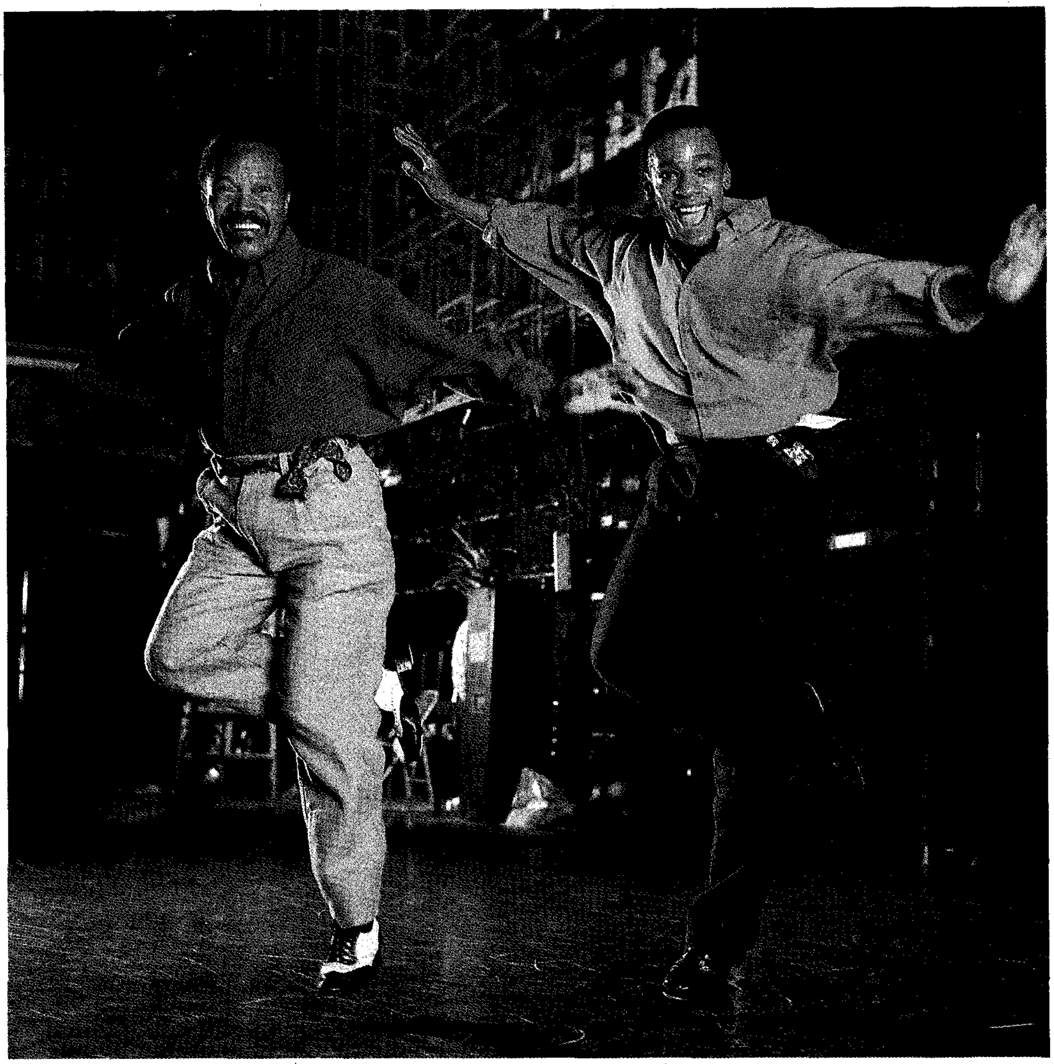
Jeff Bilhuber
AND
Tom Scheerer

THE PARTNERS IN BILHUBER, INC., AN INTERIOR-DECORATING FIRM, WILL BE PARTICIPATING IN THE UPCOMING KIPS BAY BOYS' CLUB DECORATOR SHOW HOUSE.

On Jeff Bilhuber (near right): wool blazer, $407, cotton shirt, $54.50, linen trousers, $135, silk tie, $37.50, and silk pocket square, $20, at Paul Stuart (Madison Avenue at 45th Street); socks by E. G. Smith. On Tom Scheerer: linen sport jacket, $580, cotton shirt, $80, and silk trousers, $125, tie, $40, and pocket square, $20, at Polo/Ralph Lauren (867 Madison Avenue, at 72nd); suede shoes, $150 at Peter Fox Shoes (105 Thompson Street); socks by E. G. Smith.

Grooming: Michael Lopez. Photographed at Vivian Horan Fine Art.





Harold Nicholas AND Gregg Burge

Dancers Nicholas (of the legendary Nicholas Brothers) and Burge, *although not a team, recently performed in the* Brooklyn Academy of Music's "Gershwin Gala" and also appeared together in *Sophisticated Ladies* in Los Angeles.

On Harold Nicholas (left): silk shirt by Men Go Silk for L'Zinger, $150, linen trousers by Red's, $145, and silk tie by Format, $37.50, at Barneys New York. On Gregg Burge: silk shirt, $95, linen trousers by Red's, $145, and twenties silk tie, $17.50, at Barneys New York.

Grooming: Kent Rulon. Photographed at the Brooklyn Academy of Music.

Bill Drenttel AND Stephen Doyle

Drenttel Doyle Partners, an advertising-and-design agency, has clients that include Citibank, *the* Museum of Modern Art, and *The New Republic.*

On Bill Drenttel (far left): wool suit by Valentino Uomo, $485, cotton-and-linen shirt by Giorgio Armani, $52.50, and cotton tie by Byblos, $35, at Macy's; ostrich loafers, $750 at Susan Bennis Warren Edwards; socks by Gant Men's Hosiery. On Stephen Doyle: rayon-and-nylon sport jacket, $350, and cotton trousers, $185, by Byblos, cotton-and-linen shirt by Punch, $140, and silk tie by Bill Robinson, $32.50, at Macy's; crocodile loafers, $700 at Manolo Blahnik (15 West 55th Street); socks by E. G. Smith.

Grooming: Kent Rulon. Photographed at the Hickory Business Furniture showroom.

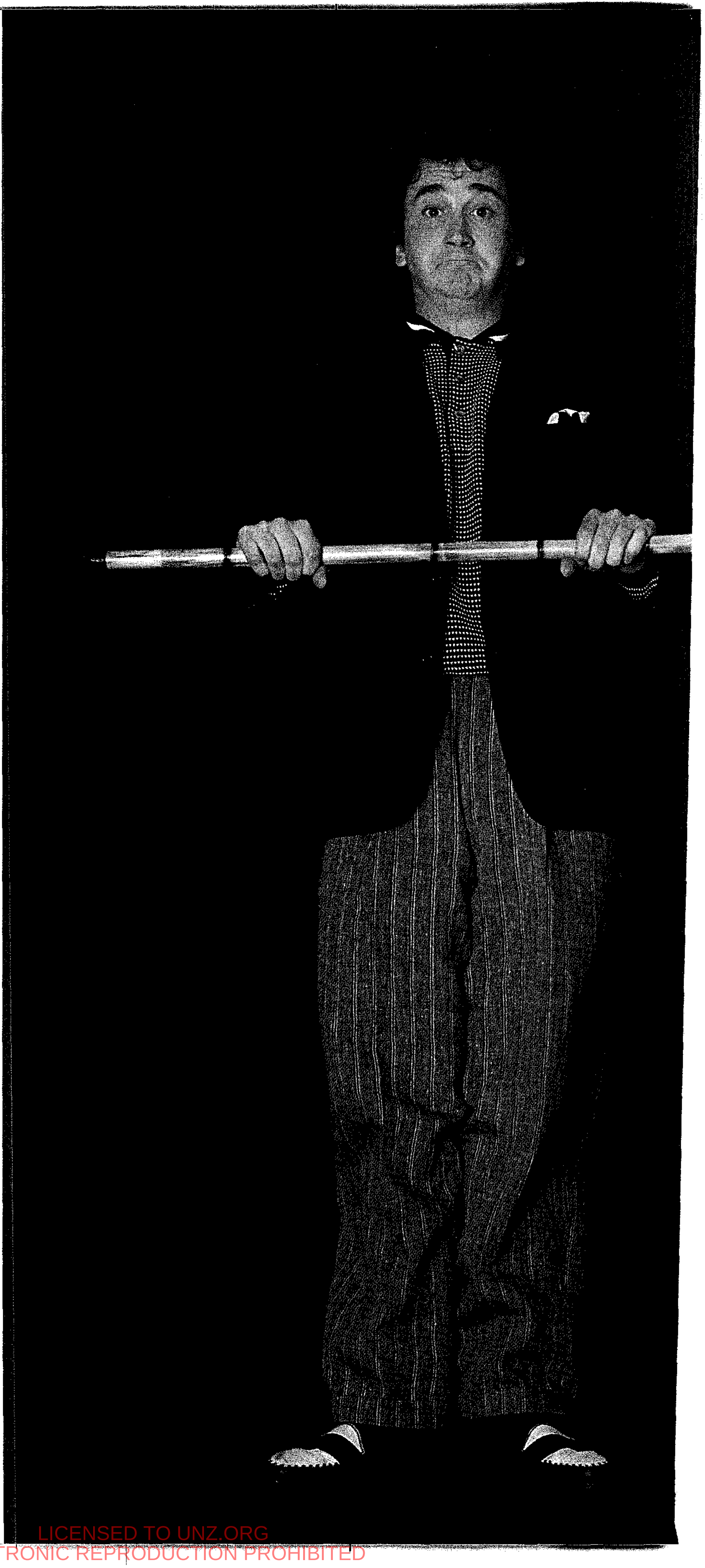
TEAMWORK

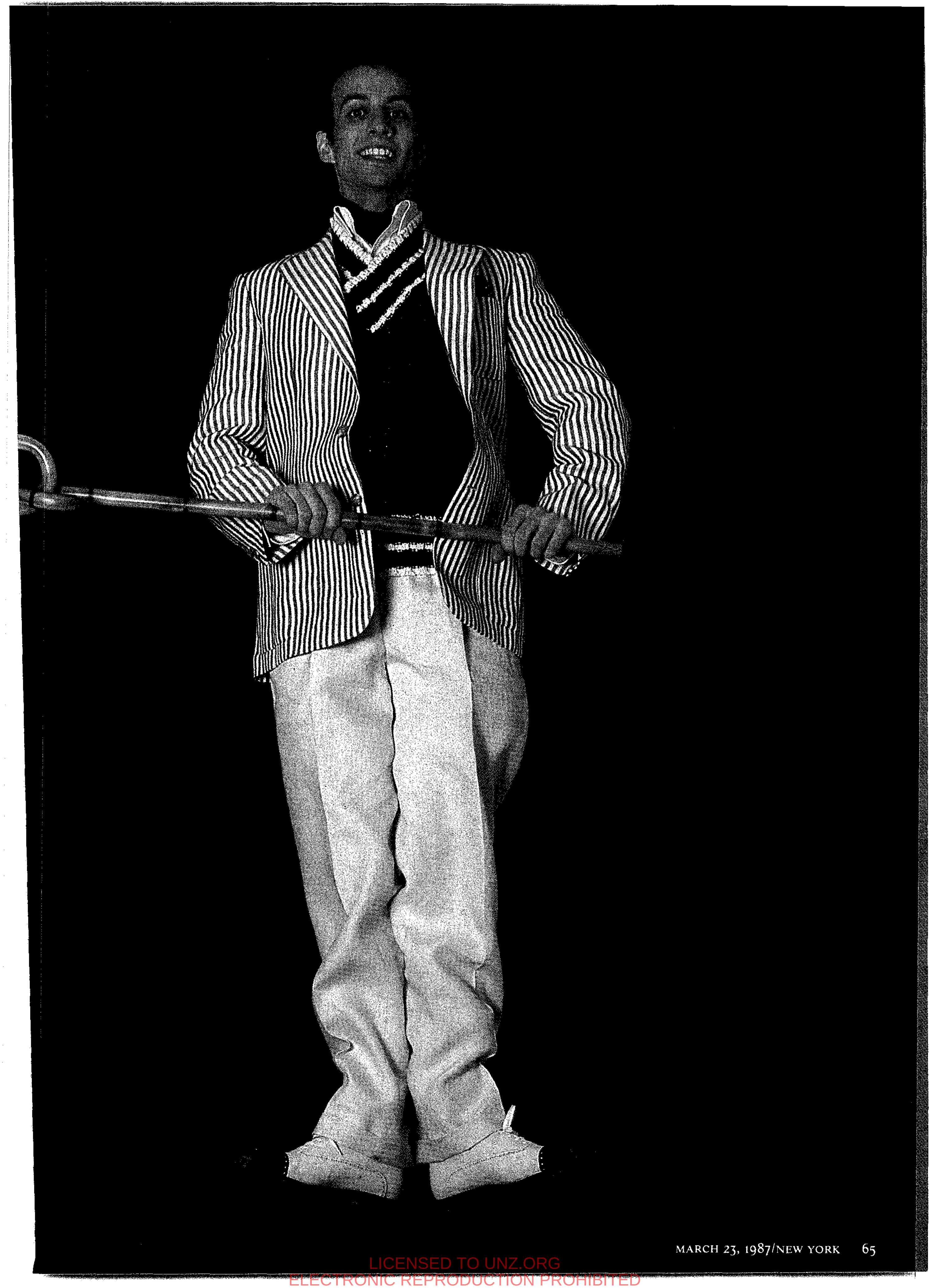
Mark Linn-Baker
AND
Bronson Pinchot

THE ACTORS ARE CURRENTLY STARRING IN THE ABC SITCOM *PERFECT STRANGERS.*

On Mark Linn-Baker (near right): cotton sport jacket, $445, and linen trousers, $175, by Cerruti 1881, and cotton-and-rayon-knit shirt by Byblos, $290, at Charivari 57 (18 West 57th Street); suede loafers, $395 at Susan Bennis Warren Edwards. On Bronson Pinchot: linen sport jacket, $320, and trousers, $145, and cotton-and-linen sweater, $90, by Joseph Abboud, at Peter Elliot (1383 Third Avenue, near 79th); linen shirt by Joseph Abboud, $110 at Bergdorf's; suede shoes, $375 at Susan Bennis Warren Edwards.

Grooming: Kent Rulon ▬

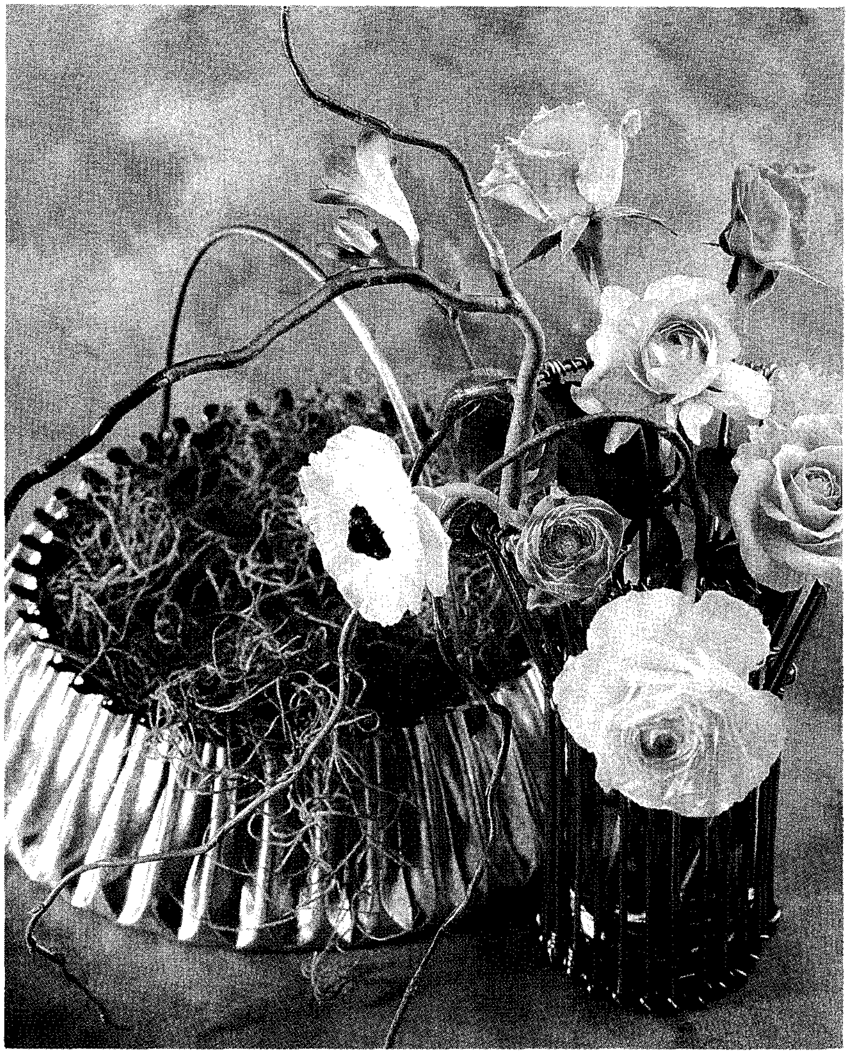




BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

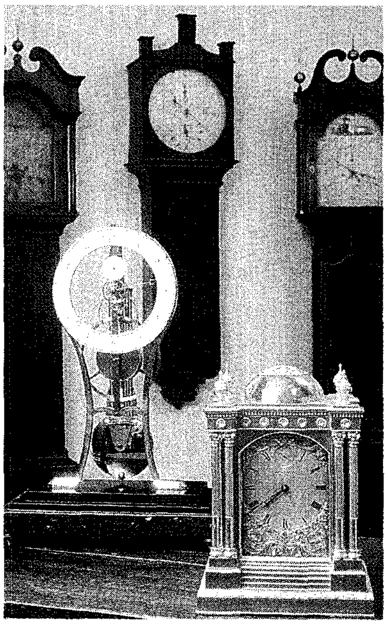
By Corky Pollan



Wire Love

Tired of making tiered wire baskets with an old-time country look, Philadelphia artist Karl Howard paid a visit to Clodagh, Ross & Williams, the furniture and accessory store that's a harbinger of all that's new. The result: these cutting-edge baskets and vases of galvanized steel and knotted wire ($45 and $65).

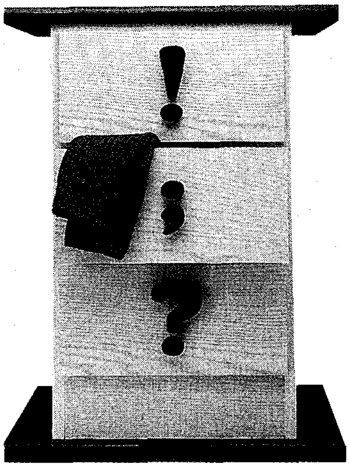
CLODAGH, ROSS & WILLIAMS/*122 St. Marks Place/505-1774*



Yours, Mine, and Hours

Now that Fanelli Antique Timepieces, famous for its clutter of old European clocks, has moved to roomier quarters, owners Cindy and Joseph Fanelli are revealing their passion for wristwatches and American long-case clocks. Patek Philippes, Vacheron & Constantins, Meylans, and early Rolex Oysters from the twenties through the fifties are here, along with handsome long cases, one an early and rare 1770 Levi & Abel Hutchins. And the Fanellis now have ample room to display their exceptionally fine collection of French and English carriage clocks. (Wristwatches, $225 to $9,000; long-case clocks, $3,800 to $38,000; carriage clocks, $800 to $75,000.)

FANELLI ANTIQUE TIMEPIECES/*1131 Madison Avenue, near 84th Street 517-2300*



Period Pieces

Punctuation marks can do more than help clarify the meaning of a sentence. As pulls on this clever Italian ash bureau (manufactured in Perugia), they let us tidy up our wardrobe as well. Until now, only a five-foot-tall, eight-drawer bureau (with colons, commas, and brackets) was available, and in very limited quantities. The 26-inch-tall chest shown has just come into the country, and the good news is that Bloomingdale's Past and Present Shop now has a healthy stock of both chests of drawers (three-drawer bureau, $800; eight-drawer one, $1,475).

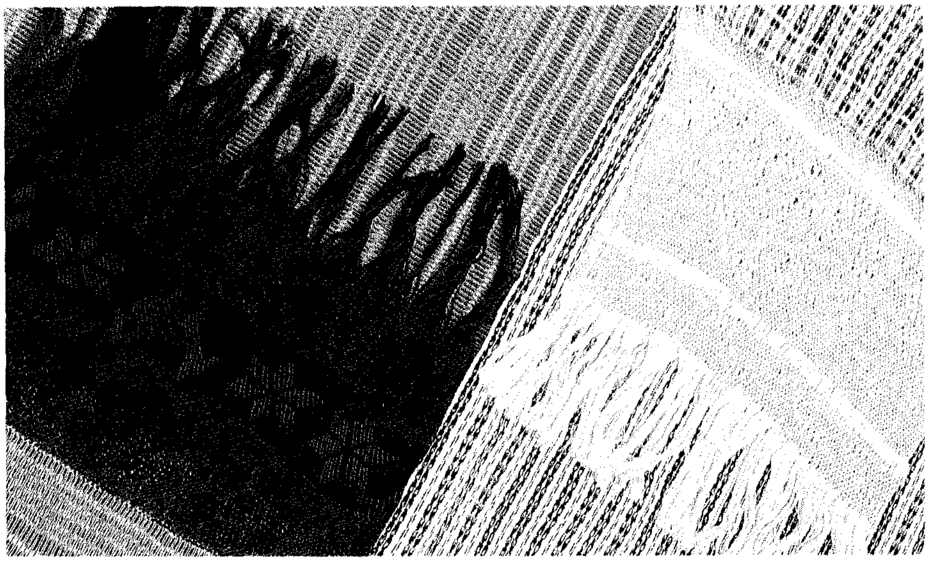
BLOOMINGDALE'S/*Past and Present Shop Fifth floor*

Photographs: top, Rita Maas; left, Jeff McNamara; bottom, Larry Bercow

Wrap Happy

Although we must have seen hundreds of rebozos, we've never seen any like these. Ever so tightly handwoven by the men of Tenancingo (a tiny Mexican village) into centuries-old patterns, the cotton-ikat shawls are then turned over to the women of the town, who add the intricately knotted string fringe ($65). The Mexicans consider these rebozos so special that they displayed them in a recent textile exhibition in Mexico City. We like them so much we'll show *ours* off as table runners now, over bare shoulders come summer.

CHERCHEZ/*862 Lexington Avenue, near 65th Street/737-8215*



A Snail of Two Cities

When the French came to Northern California during the gold rush, they brought sourdough starters and *Helix Aspersa*, the small, garden-variety gray snails more familiarly known as escargots. But until four years ago, these *petits-gris* were thought of more as a menace to California's vegetable crops than as a toothsome culinary delicacy. Then Enfant Riant of Petaluma, California, began farming the snail; this year, 24 million of the live quarter-size gastropods will be shipped to restaurants and stores across the country. Macy's Marketplace is the first East Coast retail outlet to offer the snails live to consumers. They arrive chilled, dormant, and cleansed, and need only a minute in boiling salted water before a final bath of butter and garlic. **—Jane Freiman**

MACY'S MARKETPLACE/*$2.95 a dozen*

'hotographs: top, William Guillen; bottom, Togashi.

Television/John Leonard

MOTHER, MAY I?

"...In *Nutcracker,* Lee Remick astonishes. It is a relentless performance. Not for a minute does she connive at our sympathies..."

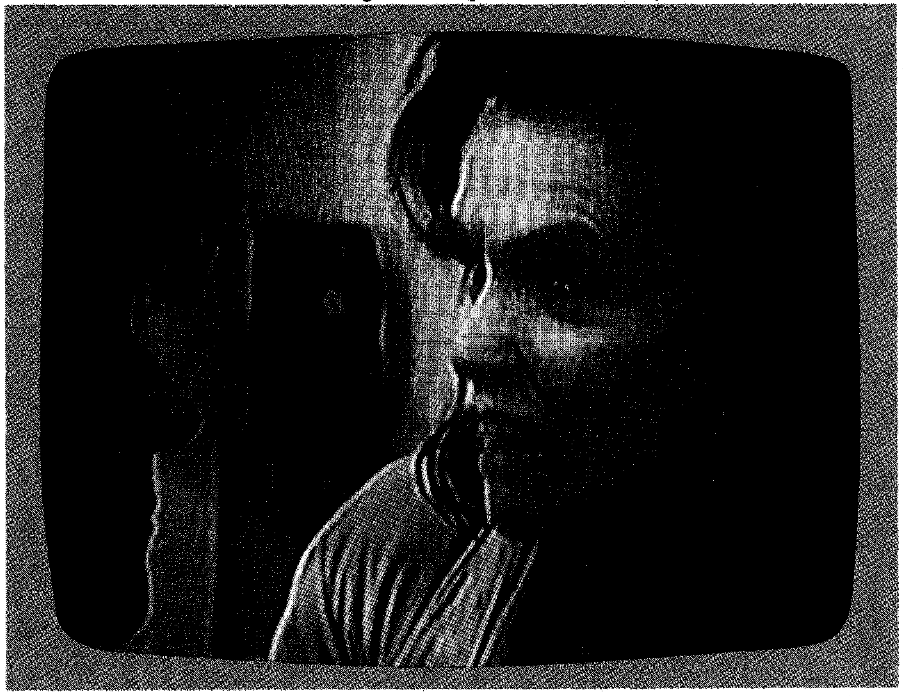
Nutcracker: Money, Madness, Murder (Sunday, Monday, and Tuesday; March 22, 23, and 24; 9 to 11 P.M.; NBC) is an adaptation by William Hanley of Shana Alexander's best-seller about the bloodthirsty Frances Schreuder, based on research by the late Tommy Thompson. I haven't read the Alexander book. A couple of months ago, on another network, there was another adaptation of the Schreuder story, which I didn't see, based on another book which (again) I didn't read. I'm sorry for these delinquencies; parricide is not among my kinks. But I did watch six hours of Lee Remick, which should be more than enough, although I'm not quite sure of what.

The facts about Frankie seem fairly straightforward. She was a difficult child and spoiled brat in Salt Lake City. She cried a lot, and her family hated having to sing to her to shut her up. She wanted to dance but went instead to Bryn Mawr, from which she was expelled. She stole some money from her father, a tightwad millionaire, before moving to New York to marry an Italian. By the Italian she had two sons, Lorenzo and Marco. Later on, she married a Belgian and had a daughter, Ariadne. She wanted Ariadne to be the dancer she hadn't been. She bullied her sons into stealing from their grandfather and, finally, into killing him, after a hit man failed to do the job. Before she was nabbed for first-degree murder, she bought her way onto the board of the New York City Ballet, even though she couldn't pronounce Balanchine's name.

Frankie isn't the only crazy person in *Nutcracker*. There's a brother we never meet, who was lobotomized before the story begins. Her sister Marilyn (Inga Swenson) is fist-faced in the grip of revenge fantasies. Her overindulgent and all-forgiving mother (Elizabeth Wilson) seems to be listening to some invisible, demented ghost. Her schoolteacher friend Dicky (John Glover) is a radio signal that drifts often into static. Lorenzo (Frank Military) accuses his college roommate of trying to fry him with alpha rays, and cracks the kid's skull with a hammer. Marco (Tate Donovan) buys the gun and does the dirty deed and has eyes like the pips on dominoes.

There's also something maniacal about Marilyn's remark in a taxi, addressed half to her mother and half to the driver: "Larry murdered him, Mother. Bloomingdale's!"

But Frankie has to be crazy all the time, and Lee Remick is. A Frankie, of course, shouldn't happen to a child; as parents go, she makes Joan Crawford look like Shirley Partridge—or Medea like Mother Teresa. The only compass she consults is her own insane convenience. Her wounds are greedy mouths. Her sex is snakes-and-scissors. And Remick astonishes. She hasn't aged an inch since *Days of Wine and Roses.* She is seamless, yet shatters. For the first two hours, we are merely acutely uncomfortable; she is a permanent tantrum, a pompom girl at a death game. For the next four, she's a nail in the optic nerve.



MANIC POSSESSIVE: *Lee Remick in* Nutcracker: Money, Madness, Murder.

It is a relentless performance. Not for a minute does Remick connive at our sympathies; we are not permitted to understand her too quickly, or at all. She is what she is, uncompromised by scruple or excuse, an evil embarrassment and a Grimm witch, trying to jump out of windows or gobbling pills, in lounge pajamas on a king-size bed, a cigarette in one hand, a cocktail glass in the other, a telephone hanging on her ear like a feral squirrel: "It's a sad commentary," she's always saying. Or: "Case closed!" When, that is, she isn't mangling half-remembered quotes from dead writers, or telling lies easily, or doing her diva twitch, so high-strung she should be hanged.

None of this is for laughs. Remick isn't showing off. Even when she munches toast, she terrifies. What are we supposed to think? A nervous camera almost bites itself in flashbacks and flash-forwards and spasms of montage. A creepy musical score insists on affectlessness. We grin like Glover, a used-up skull. She's a monster.

At least Medea had a legitimate gripe. Jason dumped her, after she'd helped him with his fleece, for Creon's nubile daughter. Euripides saw Medea's point. I'm not so sure about William Hanley and Shana Alexander and Frankie. The Greeks went crazy from hubris and too many meddlesome gods. Shakespeare's otherwise worthy big boys had fault lines that opened up to fatal flaws. If we were Jude the Obscure, we'd be sullen, too, and we've got some idea of why Madame Bovary felt so bad. Freud knows, I don't

Photograph by Donal Holway.

want any more psycho-babble of the sort we heard too much of from the credentialed quacks at the Baby M trial in Hackensack, but Frankie just stares back at us unblinking and mindless, a killer of fathers and children, a hole in the head.

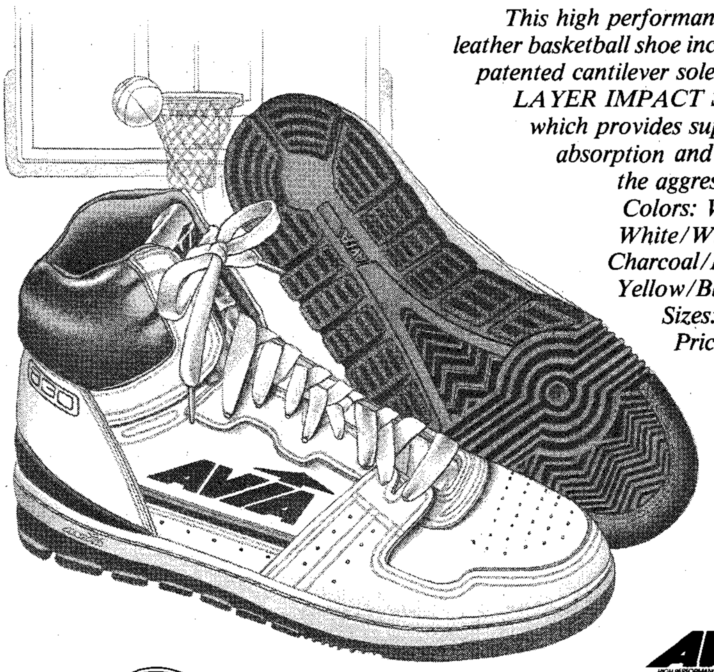
See *Nutcracker* for the remarkable Remick, but you'll be sorry.

Sass & Brass (SUNDAY, MARCH 22; 10 TO 11 P.M.; Cinemax) is another "Cinemax Session," like Paul Simon and the gospel groups a few months ago, only this time it's Sarah Vaughan and jazz. It is a jazz of many horns—Dizzy Gillespie, Don Cherry, Chuck Mangione, Maynard Ferguson, and Al Hirt—with Herbie Hancock on piano, Ron Carter on bass, and Billy Higgins on drums. It's wonderful.

You might expect "Take the 'A' Train," "Watermelon Man," "I Can't Get Started," "Bemsha Swing," and "Bag's Groove." But until you've heard Sarah Vaughan do her strange thing to "Send in the Clowns," you haven't heard Stephen Sondheim, and you'll wish someone would send "Sassy" some Sunday to the park to find George. She also ripples through "I Can't Give You Anything but Love," and we don't need anything but.

I wonder, though, why this music sounds so subdued and elegiac, mournful without quite being tired or bluesy. The jazzmen move *very* carefully around heir Storyville stage. Sure, many of them re getting old, but they are also thinking ut loud with their instruments, which nclude, of course, Vaughan's voice. Beind each experimental solo variation is cerebral riff. There's too much control n this jazz, even in Gillespie's bop and irt's Dixieland, to qualify for the kind of nusic video that sells cars and cocaine nd sex-and-violence. Before there ever as a Talking Heads, these people talked ith their heads as well as their hearts, ot just their glands. Maybe that's why azz is now a minority taste, and soft rock urns all of us into elevators.

OTS OF OTHER SORTS OF MUSIC ON PUB-c television next weekend. **Broadway ings: The Music of Jule Styne** (Friday, larch 20; 9 to 11 P.M.; PBS) is enormous n, with Carol Channing, Chita Rivera, onna McKechnie, Ann Reinking, and ore on loud hand, along with film clips om *Funny Girl, Gypsy,* and *Gentlemen refer Blondes*. . . . Whereas **Mancini and riends** (Saturday, March 21; 8 to 10 P.M.; BS) is such an exercise in self-congratution by and for the ubiquitous Henry at by the time Andy Williams finally ts around to singing "Moon River," we e stupefied. Really: Was the day Henry ancini met Blake Edwards and started mposing the theme music for *Peter unn* as momentous as the day Wagner yed home and thought up the *Ring* cle? ■



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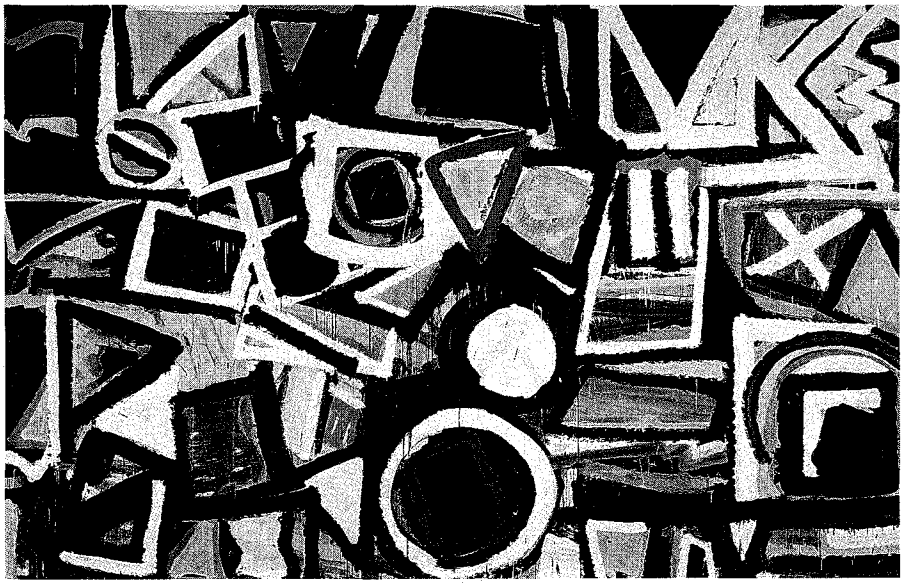
Art/Kay Larson

HEAVY TRAFFIC

> "...Al Held's *Taxi* paintings at the Robert Miller Gallery are terrifically impressive—both in and ahead of their rightful time..."



DRIVING FORCE: *Al Held's* Taxi Cab II.

MAYBE GOOD ART EVENTUALLY DOES find its moment, but the wait can be disconcertingly long. In 1959, **Al Held** did four enormous *Taxi Cab* paintings, sparked by a vivid gestalt encounter with New York's streets—a cacophonous visual amalgam of signs and movement punctuated by the horn-blaring cadmium yellow of taxis. These paintings must have startled him—they appeared, stark as revelations, out of the thick, murky expressionism he practiced in the mid-fifties—and they must also have raised more questions than they answered. He rolled them up and left them in a corner of his studio for nearly 30 years.

Unrolled, stretched, and hung as part of the Robert Miller Gallery's crusade to reinvigorate Held's reputation, the *Taxis* are terrifically impressive—both in and ahead of their rightful time. They testify to a period of acute and extraordinary focus in his career. Hindsight says they should have been much more important in 1959 than they were—but hindsight, of course, is looking at them with the eyes of the anxious eighties. These days, when so many artists are paralyzed with anomie, Held's vigor and command—most of all, his belief in the raw redemption of action—are enviable and wonderful.

So why the wait? The answer is complicated. In 1959, all hell was breaking loose in New York. Abstract Expressionism had exhausted itself in a flurry of second- and thirdhand drips; every hanger-on at the Cedar Tavern was trying to paint like de Kooning. A year earlier, Frank Stella's all-black pinstripe paintings and Jasper Johns's flags had announced the tactics of the radicals: doing an end run around the gesture by ignoring (and eventually eliminating) it. A year later, Warhol would come out with the hand-painted cartoons—tentative experiments presaging Pop—that now look so revelatory in the show at the Dia Art Foundation (77 Wooster Street).

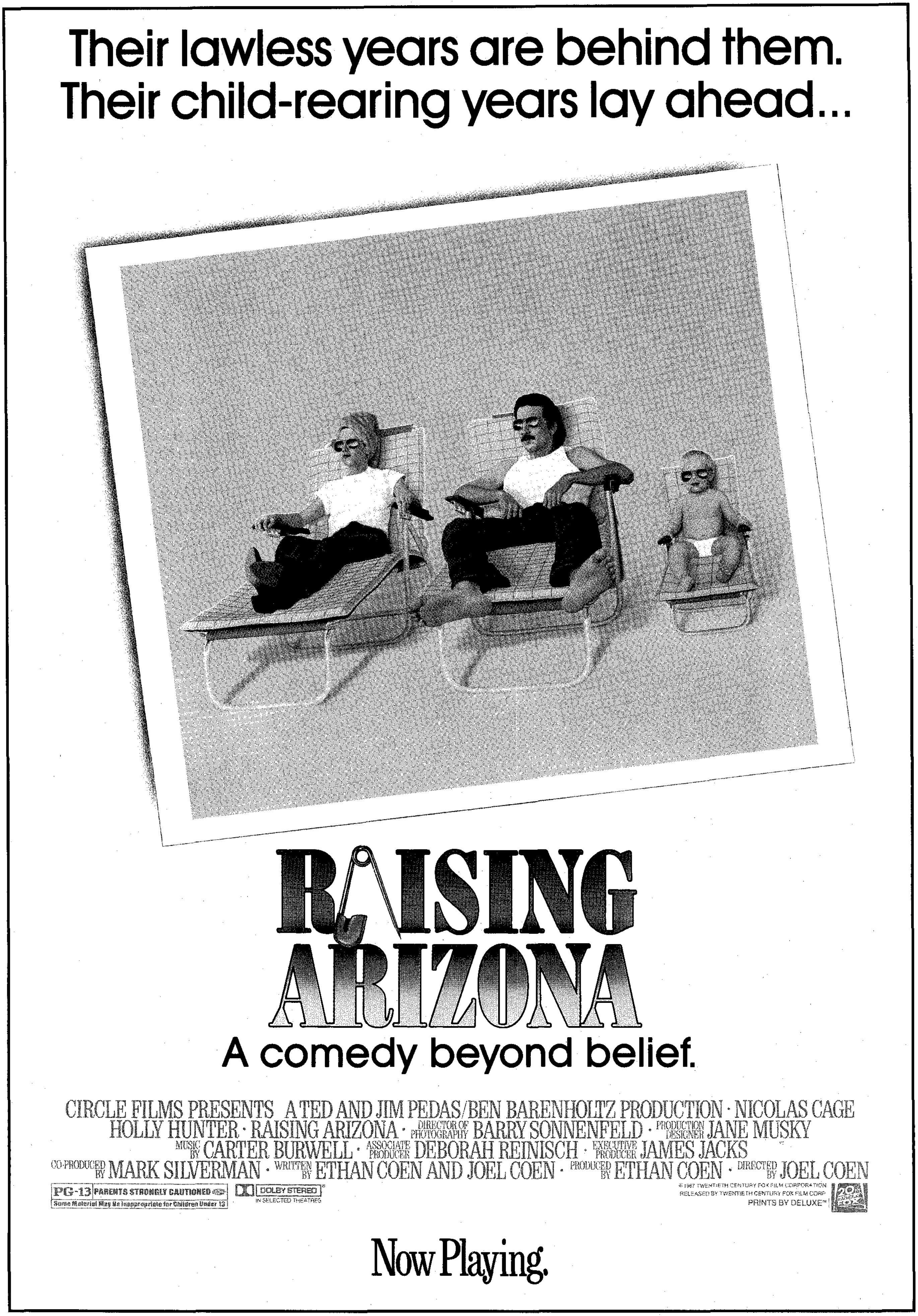
Working his way through second-generation gesture painting, Held in 1959 must have felt compelled to abandon the thick, crosshatched, pigment-rich paintings he had ladled out through the mid-fifties. Miller showed those pictures in 1982, and I was less impressed by them than I was supposed to be; they seemed the genuflections of an apprentice deeply obedient to Ab Ex. But they led straight to the *Taxi Cabs*, which look to me like the moment when the painter first tasted self-knowledge and had to leave the Garden of Eden. Before the *Taxis*, Held's structure was derived rather innocently and devotedly from Ab Ex; afterward, it seemed the work of an informed and independent consciousness. In them, geometry is simultaneously gesture, generating a quivering force field of vectors. Held conquered Abstract Expressionism by succeeding in its most ambitious intention—to create an infinity of energized "writing"—at the same moment that he left it behind.

But Held disavowed the *Taxis*—or was moving too fast to pay attention to them. By the time of *Greek Garden*—the big-as-a-wall "alphabet" picture from 1966, now in the Metropolitan—he unfortunately wasn't interested in anything so abrasive. The *Taxis* are very strong. You could compare them with Stella's black paintings, except that Stella set off shock waves throughout the next decade while Held's pictures sat in his studio and influenced nobody. Held seems to have censored himself too quickly, although in 1959, maybe no one would have felt much patience for anything so "drippy." The dilemma haunts all artists of any substance: Do you stick to your strengths at the risk of being left behind by history, or do you charge ahead at the risk of losing yourself? Held's career never quite occupied front and center, as did Stella's. But was it fault or accident? Perhaps the *Taxis* simply had to outlive their time in order to seem essential to it. (Paintings I through III are at Miller, 41 East 57th Street, through March 28; *Taxi Cab IV* is in the lobby of 520 Madison Avenue, at 54th Street.)

TWENTY-FIVE YEARS INTO HIS CAREER, **Gerhard Richter** is one of Europe's most important and troublesome conceptualists. I say "conceptualist" even though the show that fills two galleries this month consists entirely of paintings. Richter is not one for subtlety; raw color is dabbed straight onto canvas and scraped with a squeegee, a brush, or a spatula in a glacial smear over other, deeper moraine layers of pigment. Richter makes no effort to compose his pictures—he isn't really a painter, after all, and these objects are not really paintings. What they are is trompe l'oeil Abstract Expressionism—a simulation of heroic gesture.

The success of American art in the late fifties and early sixties proved disastrous for European artists still coping with the aftershocks of war. Conceptualism be-

Photograph by Steven Sloman



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came a solution to several problems at once, not least in its ability to raise the question, Why paint at all?

Richter has confronted that anxiety in paintings that wander disconcertingly all over the map, from a series that was all-gray and entirely blank, to pseudo–Ab Ex, to a series of misty, romantic, realistic landscapes based on photographs. Reality is the conceptual conjurer's rabbit in a hat: Now you see it, now you don't. In the face of such grave nihilism, every action becomes itself heroic, merely because it exists. To Americans, this point of view can read like a comic caricature of Harold Rosenberg's moralist definition of "action painting"—when the action is what's important, to hell with the painting.

Richter has deliberately dissociated himself—and his persona as a painter—from the means of production. Warhol said he wanted to be a machine, but made pictures that resonate with his personality; Richter has successfully done it, and the products that roll off his assembly line speak exclusively and endlessly about the incapacitation of their maker. (Marian Goodman, 24 West 57th Street, and Sperone Westwater, 142 Greene Street; both through April 4.)

THE GERMAN **Elvira Bach** (BORN IN 1951) has a striking Amazonian face—full mouth, dark eyes, and eyebrows like hawk's wings. In a recent gallery catalogue, she poses before her easel in a dramatic black dress, her hands ostentatiously full of paintbrushes, her spiked heels planted on the paint-spattered floor, a turban around her hair. There are echoes of Frida Kahlo—the fierce painter wife of Diego Rivera—in Bach's intense, hooded, raptorlike gaze; like Kahlo, Bach has inserted her seductress self-image into the center of her smoky, oppressive, heavily perfumed paintings.

One of the young Berliners who have revived their city's reputation as an art center, Bach was left behind in the migration to New York in the early eighties. Although the show at Charles Cowles isn't her first here, it nevertheless feels like a debut. Cowles has added a small set of seven Berlin compatriots—among them Rainer Fetting, Salomé, Luciano Castelli, Markus Lüpertz—to give Bach her rightful place, and probably also to note that she paints better than any of them. Why the delay?

Perhaps because Bach's subject is superwoman, who doubles as Eve entwined with a phallic and potent-looking Serpent, and as a punk princess wrapped up in a fevered sexual encounter with a figure of ambiguous gender that might be the Devil. A woman in one of Bach's erotic tableaux is not an ivory-skinned, lobotomized odalisque; she is an active, and possibly dangerous, force, sometimes literally dark with passion and glowing at the edges like an overfed furnace. There is a thin, slippery feel to Bach's paint—an unsettling characteristic of Berliner style—and a tendency to sweep up summary judgments in a silly whirl of slanting eyes and heroic, broad-shouldered posturing. But more than her better-known countrymen, Bach can set her deep color tones shimmering with heat waves. Where Salomé and Fetting trade in counterfeit passion, Bach delivers the genuine currency. (420 West Broadway; through March 28.)

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THE LONELY CROWD

"...*Fabrications* is a calm meditation on our society; it could only have been made by an artist in the latter part of his life..."

TOUCH AND GO: *Merce Cunningham's dancers in his new piece* Fabrications.

THE FIRST TWO OF THE NEW WORKS **Merce Cunningham** showed at the City Center are surprisingly—for this scrupulously objective artist—suffused with feeling. *Fabrications* presents a community of loners—the citizens of contemporary urban society, longing for connection. A piercing theme of the dance is that of watching, one figure or a small group following another with their eyes across a distance, the gaze so intent it seems to cry out for a response. Yet for these people, meeting just reinforces alienation. They drift through the space, making only intermittent and temporary contact. Their gatherings might be accidental rather than willed or planned, and in their very moments of actual—physical—association, they barely notice one another, so absorbed are they by their own melancholy preoccupations.

Part of this pervasive loneliness seems o be specifically sexual. Instead of the neuter bodies in practice dress that generally people a Cunningham dance, men and women are rendered distinct here by treet clothes and by a segregation that keeps them loosely bonded in male and emale groups, emerging to find partners nd then to lose them, the short-lived associations doomed from the start by nomie.

Much of the feeling in the piece is injected very subtly—largely through the stage patterning and through Emanuel de Melo Pimenta's score, a kind of white noise that combines a fragment of moaning melody and a low blur of speech, as if from a radio heard, muffled, through a wall. The overtly expressive material is minimal—an arcing arm gesture that evokes yearning and despair, a couple of contemplative poses for lovers at rest. Inserted into Cunningham's customary emotionally austere context, though, these few charged elements have tremendous impact, as would three words dropped into a long stretch of silence.

Cunningham himself appears in the piece. There's a hiatus in the score in which he halts one of the young women in the anonymous crowd and, standing face to face with her, eyes her sadly and penetratingly, provoking her to stare back challengingly. It's the work's most powerful moment of authentic connection. In his role of choreographer, however, Cunningham is not part of the fray but distanced; *Fabrications* isn't a troubled description of our society but a calm meditation on it. It's a dance that could only have been made by an artist in the latter part of his life, and it's a beauty.

A second new work, *Shards,* takes the idea of a failing society even further. The world it creates is one in which things have fallen apart to the point of no return—one thinks of the aftermath of a terrible nuclear accident, in which a decimated population survives in a state of half-life. This idea is set forth through a single metaphor, that of involuntary stasis, perhaps the most horrifying fate one can imagine for a dancer.

Throughout the work, the eight performers—no more than one or a few at a time—are allotted brief phrases of action, most often tense, staccato stuff that they execute fiercely and grimly; occasionally slow, torpid moves that make them look exhausted. Partnered work consists mainly of one body's falling or draping itself on another. Single figures fall as if picked off by a sniper.

These shards of motion alternate with long stretches of non-motion in which the body is posed as though flash-frozen at an arbitrary point in some previous action. Just as physical joy is absent in the movement, the poses all look uncomfortable or unresolved. No matter how long they're held, they fail to acquire weight or significance. The stopped figures, moreover, serve as obstacles to the moving ones, and the whole group, clustered at the center of the stage at the rise of the curtain, seems to remain confined, even when the cluster opens out to the full width of the visible space.

The piece is single-minded and unrelenting. You wish it would stop even as you admire its exquisite construction. Relief comes only in the final moment, when the dancers slink away one by one in the growing dark, their bodies suddenly changing shape—the spines hunching over, the arms held like predatory tentacles. It's as if these beings had been released from their living hell by a mutation that moved them back millenniums in the evolutionary cycle. How extraordinary it is to be spurred to such imaginings by Cunningham's choreography, which is characteristically so chaste and formal.

THE BEST THAT CAN BE SAID ABOUT THE novelties offered by the **Feld Ballet** in its spring season at the Joyce is that they represent an effort to diversify the repertory, which depends too much on Eliot Feld's own output. The acquisition of Balanchine's *Tarantella,* for example,

hotograph by Beatriz Schiller.

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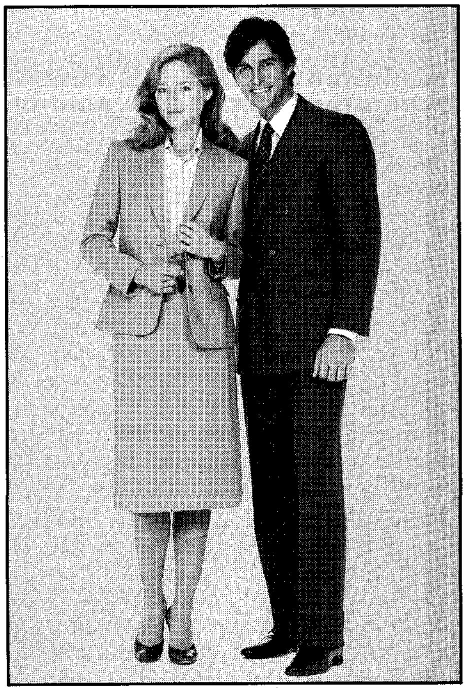

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might be taken as an attempt to inject some fleetness into the proceedings; apart from *Intermezzo,* Feld's choreography tends to be heavy even when it is swift. Still, I suspect more practical motives. Balanchine himself would have called *Tarantella* an applause machine, and the dancers I saw, Marcia Sussman and Paul Vitali, worked valiantly to make it just that. However, this virtuoso pas de deux—characterized by a cheerful competitiveness between the partners and oddly angled sallies for the legs and feet—requires a sharpness of technique these performers lack. Victoria Simon's staging for the Feld dancers restored a sunniness to the work that is missing from the mechanical-wonder rendition current at the City Ballet, but it would take the originals, Patricia McBride and Edward Villella, to retrieve the lustiness and wit this little entertainment once had.

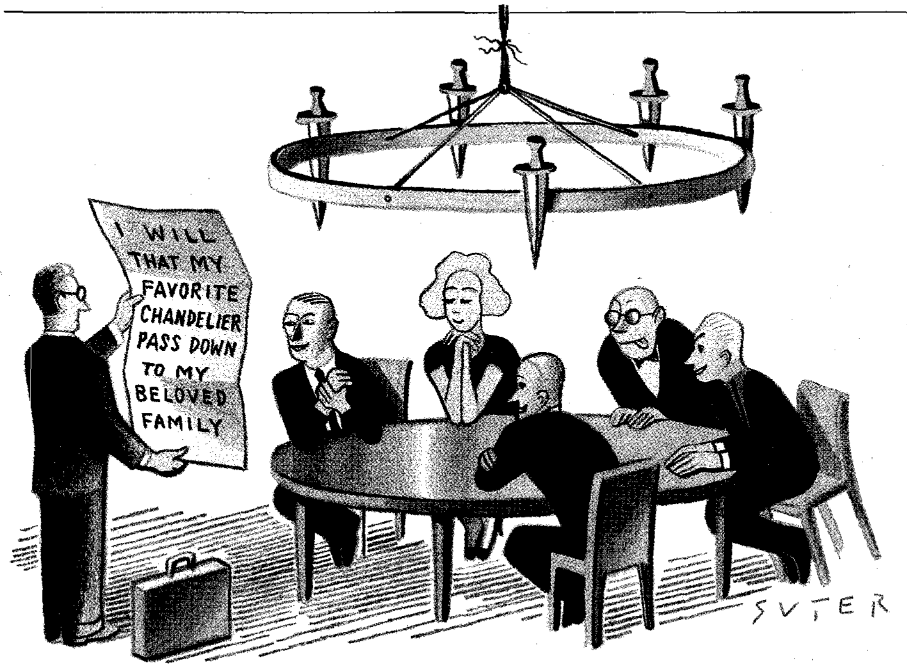
Feld was represented by a revival of his 1974 *Tzaddik,* set to Aaron Copland's *Vitebsk,* with designs by Boris Aronson. Music, décor, and choreography conspire here with reasonable success to express the ecstatic obsession of Talmudic scholarship—the love of intellectual argument in service of religious devotion. The choreography, for a fatherly wise man and his two boyish disciples, relies heavily on work for the upper body, particularly nervous, sweeping gestures for the arms. The final passage, in which the holy scrolls are used to bind the three men together in their web, is apt, but—like much of Feld—too pat.

I had the misfortune of seeing Carolyn Carlson's *a time exposure* while I was in the throes of the meanest respiratory infection to hit New York in years (the one where you know you're recovering when you begin to believe hospitalization rather than burial will answer your needs). Even so, this ballet's eternities of pretentious nothingness would have undermined the hardiest constitution. Carlson seems to have taken her inspiration from Max Ernst, Paul Taylor's *Nightshade,* Pilobolus's various excursions into erotic-necrophilic Victoriana, and Pina Bausch Despite this provocative ammunition, the 35-minute dream she concocts is devoi of compelling characters, actions, and images; even its intended atmosphere o sexual menace is thin and unconvincing Three look-alike detectives scrutiniz mysterious notes, a mirror-image pair o women in satin Jean Harlow gown squabble with their lovers, a virgin fro an English garden party dithers abou aimlessly, a witchy lady representin death and her lackey in evening dres dither about portentously, and so on an on. (I'll spare you the leafless tree o wheels.) There are plenty of fevered idea in the air, but not a single one of them i resolved into dancing. ■

Legal Aid/Stephen A. Newman

WILL POWER

"…The signing of a will is a legal minuet. If the lawyer who is orchestrating it misses a beat, the entire will may be invalidated…"


I WILL THAT MY FAVORITE CHANDELIER PASS DOWN TO MY BELOVED FAMILY
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JUST FOR SPITE: *Many bequests are against public policy and won't be enforced.*

IN *Julius Caesar,* MARC ANTONY STIRS UP his countrymen by reading aloud Caesar's will. Hearing it "will inflame you," Antony promises, "it will make you mad." In the ensuing furor, the crowd is incited to arson, mayhem, and civil war.

Wills can do that to people. Most wills seem quite ordinary—but since money, family honor, and emotional attachments are always at stake, any will has the potential to spark legal mayhem. So if you're interested in making or revising a will, you need to know about those lawyers—a special breed—who thrive on the intricacies of writing, executing, and defending these singular documents.

The Invincible Will

HOW DO LAWYERS MAKE WILLS INVULnerable to challenge? This is an important matter to anyone with the kind of fortune hat inspires greedy relatives, friends, and housekeepers to go over his bequests with a well-polished magnifying glass. And in a ime of fractured families, ironclad wills are also important to those who want to disinherit their not-so-loved ones.

Certain steps—taken by experienced awyers—are likely to prevent will contests, though there is no way to *guarantee* that a will won't be challenged. First, the will must be clear—not just to a friendly reader, but to a hostile one avidly looking for some doubt or ambiguity. Second, disinherited family members should be mentioned by name (e.g., "I leave no bequest to my son Herman"), since some will contests turn on whether the testator (the person making the will) knew "the natural objects of his bounty." In one case, a Staten Island man who wanted to disinherit his entire extended family (he had no wife or children) drew a family tree in his will, named all his living relatives, and disinherited the lot. The Surrogate's Court found his awareness of his blood relations, and his intentions regarding them, quite clear.

If the lawyer orchestrating the will-*signing misses a beat, the entire will may* be invalidated. The law requires two witnesses to the testator's signature; cautious lawyers use three. Witnesses can be total strangers, but where a challenge is expected, it is wise to use witnesses who know the testator, so that their testimony concerning his mental soundness and freedom from undue influence will be more convincing. The witnesses must know they are witnessing a will (though they need not know what's in it). Anything written below the witnesses' signatures is legally not part of the will.

Charles Gibbs, a veteran estates litigator and planner with Breed Abbott & Morgan, suggests these extra precautions: If you, the testator, wish to leave a close relative nothing, the lawyer should learn your reasons and make a written note for his file. If you are in the hospital, the lawyer should ask the doctor if you are capable of understanding your will. Hospital records, such as a note on the chart that the patient was "alert" or had a "good day," constitute helpful admissible evidence, too.

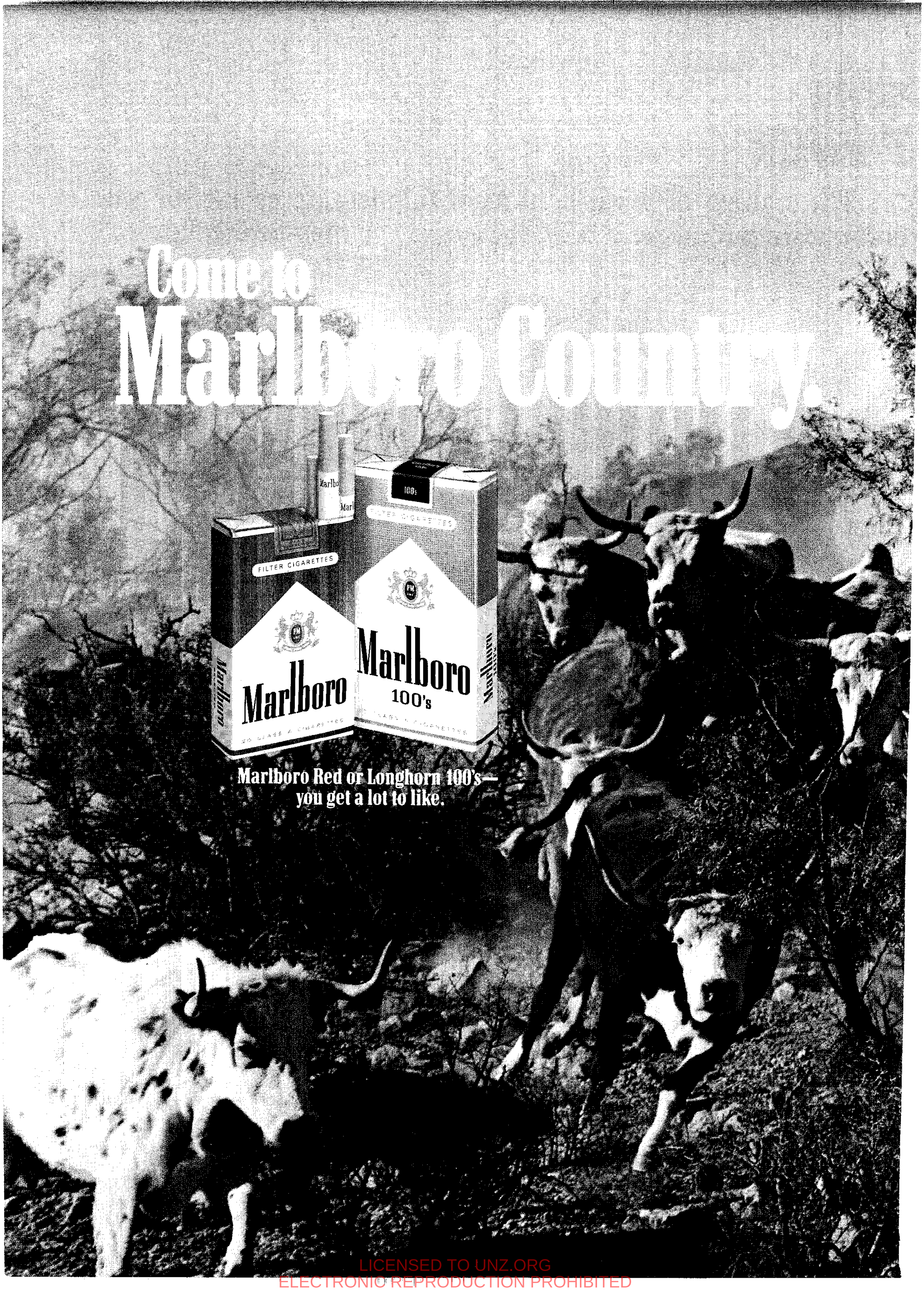
Attacking a testator's mental soundness is not easy. Persons of even conceded diminished mental capacity are entitled to make wills. As former Nassau County surrogate John Bennett wrote in one case, "There is no evidence whatever to show that any or all of the eccentricities or peculiarities of the decedent, such as talking to departed members of her family, had the slightest connection with or influence upon" her will. Her hatred of her grandsons (testimony indicated she threatened them with an ax and sticks) may have been unjust, but it wasn't the product of an insane delusion, the court ruled, and for will-making purposes at least, she was "of sound mind."

Our courts have said that old age, physical weakness, senile dementia, stroke, drug addiction, institutionalization for mental problems, and even judicially declared incompetence are not necessarily inconsistent with the ability to make a will.

Will challenges are more likely to succeed when an elderly person leaves everything to a nursing home or a housekeeper, ignoring close family ties. The staff of Surrogate's Court will flag such wills for inquiry, says Arlene Harris, *chief law assistant at the New York* County Surrogate's Court, to detect undue influence by caretakers of the elderly and to protect the family of the deceased.

Good drafting is vital; without it, there will be confusion. Consider the case of a woman who left her property to "the children of my two nephews." At the time of her death, one nephew had two children; the other, three. Did she want half of her estate to go to the children of Nephew 1 (each would get a quarter of

lustration by David Suter.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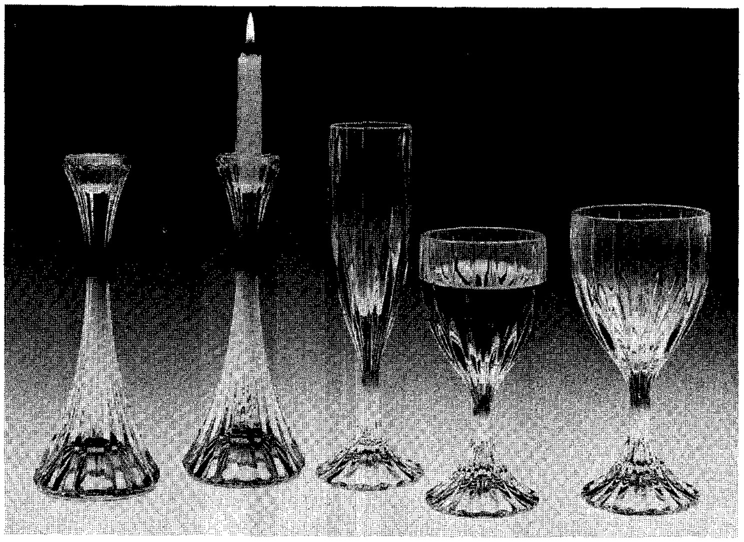

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the estate) and the other half to go to the children of Nephew 2 (each would get a sixth of the estate)? Or did she want each child to receive an equal share—a fifth of the estate? And was she including only the child she knew (when she made the will, only one nephew had a child), or also the children born after her will was made? Since the will was so imprecise, a court hearing was required to decide these issues (the court opted for equal distribution and the inclusion of children born after the will was drafted).

It makes sense to have your will drafted by a specialist. "This area of the law has become extremely complex," Arlene Harris says. "Our court sees all sorts of attorney mistakes: leaving out residuary clauses, omitting contingency plans, misnaming charities, and—perhaps the biggest problem—not keeping up with tax-law changes."

One client wanted to leave his wife the minimum amount allowed by law. His lawyer—emphatically *not* a specialist—drafted the will to leave her an amount equal to her *intestate* share. (If you die intestate—without leaving a will—the law directs that your assets go to your nearest kin.) Because the man died without close relatives, the wife's intestate share—what she would have gotten if he'd left no will—turned out to be 100 percent of the estate. His lawyer had to take the stand and confess that wills were not his area of expertise and that he had not updated his knowledge of estates law since going to law school—in 1930. Bronx surrogate Bertram Gelfand found the will internally inconsistent and followed the true intent of the testator. "The circumstances of this case," the judge wrote, "are poignantly illustrative of the mischief which flows from the proclivity of some counsel to underestimate the basic specialized expertise necessary for the proper drafting of testamentary instruments."

Revision, Revocation, and Review

CHANGES IN A WILL MUST BE MADE WITH the same formality used when the original will was drawn. Crossing out lines and writing in new language is ineffective; a court will simply disregard what you've done and enforce the original provisions.

You can revoke the entire will by destroying or obliterating it. But preparing a new will that states that "all prior wills are hereby revoked" eliminates the danger of intestacy and guarantees that your new intentions will be respected.

Wills should be reviewed every few years, says Arlene Harris, especially at the time of births and deaths in the family, separation or divorce, and the acquisition of new property. Expert counseling

> "...The court refused to enforce the conditional—and odious—bequest of Grandmother R., who hated her daughter-in-law..."

on decisions such as whether to put a new home in joint names or how to choose among retirement-program options may help save a great deal of money on estate taxes. Major tax-law changes (like those made last year) should also prompt an expert review.

Changes in the lives of your intended beneficiaries may also be reason to review your will. Consider the fate of one woman's bequest of what she called her "English China" to "my nephew and wife, Carl R. Baker and Helen L. Baker." The Bakers divorced after the will was made. Did the will-maker intend that the nephew's divorced wife still share the china with him? She could have made provision for this contingency in her will, or added a codicil after the nephew's divorce. She did neither, and in litigation after her death, a court awarded the divorced wife half the china.

Spouses

IN NEW YORK STATE, A SPOUSE HAS A LEgal right to receive part of an estate. That right can be waived, and more and more waivers are being made by couples embarking on second marriages who want to leave their estates to children from their prior marriage. Antenuptial (and postnuptial) agreements containing estate-claim waivers are valid; so are separation agreements with waiver clauses. Legal decrees of divorce or separation almost always terminate the spousal right; abandonment terminates that right. Merely living apart, however, does not.

Many lawsuits are filed over the amount a spouse is entitled to receive. The law defines the spouse's share as one third of the estate if there are descendants, and one half if there are none. The statute includes in the estate not only assets passing under the will but also "testamentary substitutes" created after the marriage and after August 31, 1966, such as money put into joint bank accounts and assets held in joint tenancies or in revocable trusts. Other ways of holding or disposing of assets do *not* count as part of the estate for purposes of computing the spousal share, and a good estate planner can reduce the amount going to a spouse by various techniques (e.g., life insurance, U.S. savings bonds payable on death, inter vivos—"during life"—gifts). The rules in this area are too complex to elaborate here, but if you want to leave your spouse with only a memory, you should take certain steps now.

Taxes

SAVING ON TAXES IS A PRIMARY CONSIDeration. The key taxes to consider are federal and state estate and gift taxes, the generation-skipping tax, and income tax (the estate, for example, is itself a taxpayer).

Federal estate- and gift-tax rates are now the highest in America (over 50 percent in the highest bracket). All citizens are granted an exemption (in the form of a credit) of $600,000, which is the total amount they can, tax-free, give away during their lifetime and leave to their heirs. In an era of inflation and high property values for homes and co-ops, however, many New York estates exceed this figure. One way to avoid the tax is by taking advantage of the 100 percent marital de-

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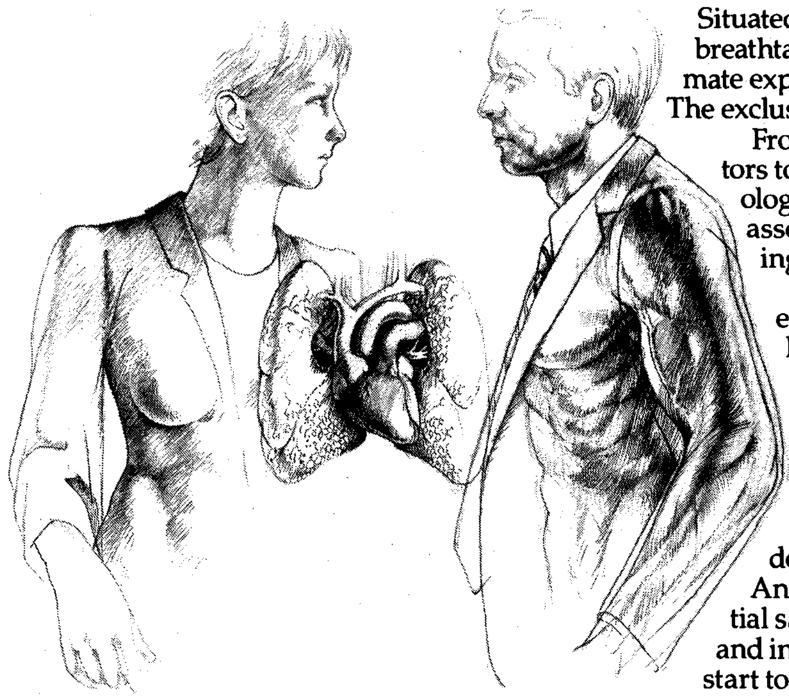

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duction, which allows you to leave any amount to a spouse, tax-free. But the deduction can be a trap if used unwisely. A simple illustration: Assume a couple has assets of $1.2 million, all in the husband's name. If he dies first and leaves his entire estate to his wife, it will pass tax-free to her. When she dies and passes the money to their children, $600,000 of it will be exempt and $600,000 will be taxed. If, instead, the husband leaves $600,000 to his wife and $600,000 in a trust, giving income to the wife for life and the remainder to the children upon her death, (1) his estate will pass tax-free (because the $600,000 exemption covers the trust and the marital deduction covers the rest), and (2) *her* estate will pass tax-free (the trust is not part of her estate, and the $600,000 in her estate is untaxed). By using the trust, the couple will avoid over $200,000 in taxes for the benefit of their children.

To get into lower or non-tax brackets, couples may also be advised to even out their holdings, transferring assets from the wealthier spouse (or from joint ownership) to individual ownership by the less wealthy spouse.

For very wealthy individuals, large inter vivos gifts, though subject to the gift tax, make tax sense, says Charles Gibbs. "Because of the way the tax base is computed, gift taxes are much better for large donors than estate taxes." Many individuals, he adds, can realize substantial tax savings by making $10,000 annual inter vivos gifts (up to $20,000 for a husband and wife), which are tax-exempt.

Gibbs calls attention to another tax complexity, the generation-skipping tax amendments of 1986. "Even the experts disagree about its interpretation," he says, "but one key provision clearly aids people with very large estates who want to benefit grandchildren. The law provides a special tax exemption for transfers of up to $2 million per grandchild if made before January 1, 1990." Taking advantage of this provision can keep millions within the family.

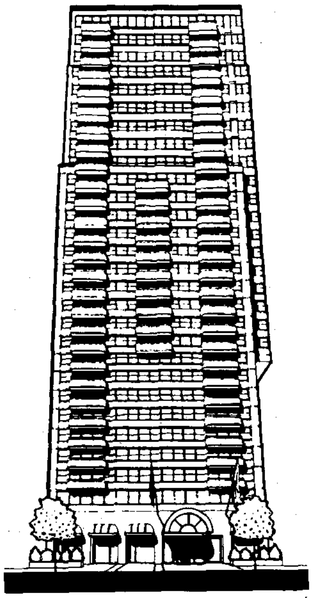
An important tax question is, Who will pay the estate taxes due? If no provision in the will is made for tax payment, the executor must apportion the tax burden among all the beneficiaries. Often, this is not a testator's intent: If you leave your sister a fur coat, do you want to leave her a $5,000 tax bill too? It is therefore common for wills to direct that taxes on specific bequests be paid some other way—for instance, out of the residuary of the estate, which is often the bulk of it. Care must be taken, however, that taxes do not wipe out the residuary beneficiaries. This can happen when the will directs that taxes on both will and non-will assets (like life insurance) be paid out of the will's residuary assets. Lawyers who use only legal form books may make this sometimes disastrous mistake (and clients can create this problem, also, by buying life insurance after the will has been drawn).

Conditional Bequests

SOME PEOPLE AREN'T CONTENT WITH telling others what to do while they're alive. They want to rule from the grave, too, by leaving bequests with strings attached. "Conditional gifts just cause trouble," says Arlene Harris. "They create litigation, and many are against public policy and won't be enforced."

Charles J. Groppe (Putney, Twombly, Hall & Hirson), an estate practitioner and collector of will oddities, reports the spiteful bequest of Grandmother R., who, hating her daughter-in-law, "attempted to cut off the grandchildren if at any time they had social relations with their own mother or any of her blood relations." The court refused to enforce the condition.

Less odious bequests, like those conditioned upon the care of a favorite pet, are legal, Groppe says (though directions that dogs or cats be destroyed usually won't be carried out).



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Choosing Executors

AN EXECUTOR SHOULD BE A TRUSTED person who will faithfully carry out the terms of your will. Often the executor will be the principal beneficiary, since he or she is generally the person closest to the testator.

Several of the experts I spoke with were very skeptical about appointing institutions (such as bank trust departments) as executors. Some cited lackluster past performance in investing trust and estate assets profitably, and saw problems with too rapid turnover of personnel in these institutions. Others wondered how sensitive they would be in exercising the discretion often afforded executors to meet changing family needs. On the positive side, good institutional executors can provide business expertise and assure a long-term presence. They also are available when family members are thought not capable or too antagonistic to serve fairly as executors.

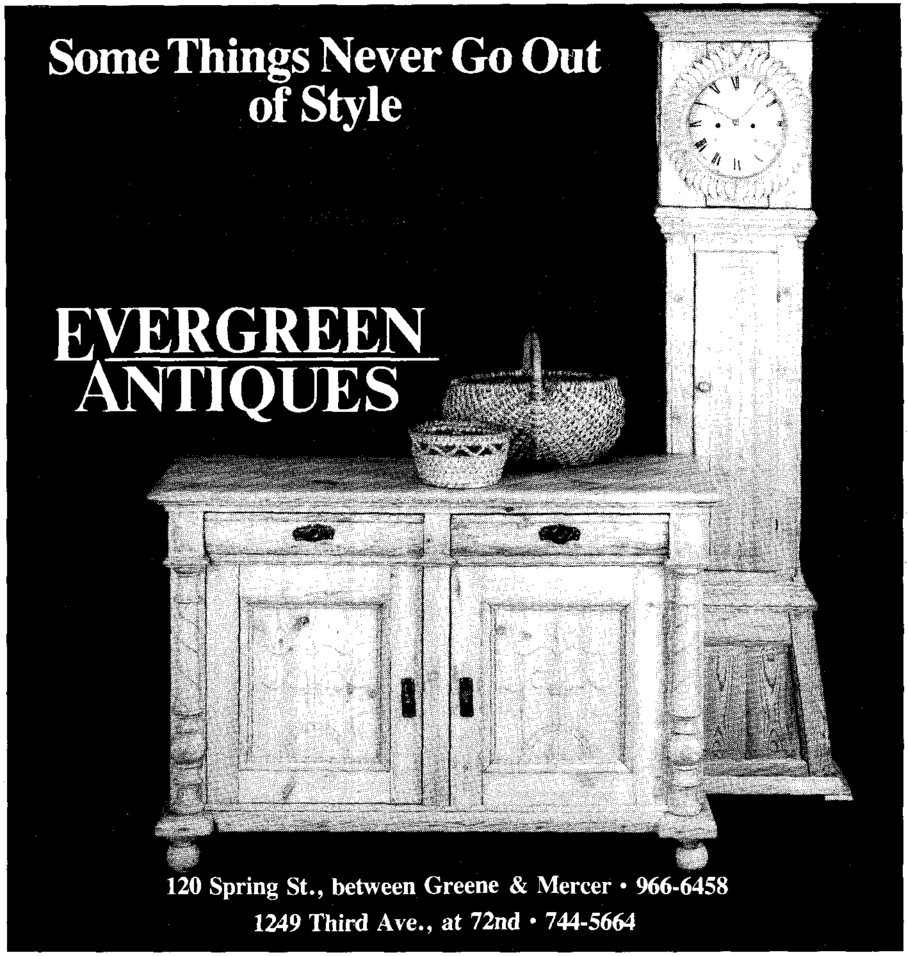
Lawyers who draft wills should never exert pressure to have themselves named as executors. Unless the idea is your own and the lawyer is a close friend, don't get involved with a lawyer who does this. He's probably looking to add executor's fees to his legal fees.

Lawyer's Fees

SEVERAL LAWYERS TOLD ME THAT WILLS were often "loss leaders" whose costs did not cover the time actually spent on them. Many lawyers charge a flat fee (varying with the experience of the lawyer and the size and complexity of the estate), but now are shifting to per-hour charges (of anywhere from $60 to $300). Either way, the total cost for a will can range from bargain-basement rates ($50 to $100) to top-of-the-line fees ($3,000 and up).

Like many others I spoke with, Arlene Harris warns against bargain-hunting: "Tax and trust laws are complicated, and a lot of money can be lost through poor egal advice. A nonspecialist can virtualy hand an estate over to the tax collector. If you wouldn't choose a doctor because he's cheap, don't choose a lawyer on that basis, either."

Finding a lawyer is best done through recommendations by knowledgeable people—accountants, bank trust-department officers, other lawyers. Another ource of names is the American College of Probate Counsel in Santa Monica, Calfornia, a select group of estate specialists. The New York City bar associaon's legal-referral service may also be source of names. Get several names so ou can choose someone capable with whom you can comfortably discuss such ersonal matters as finances and family elationships. ▬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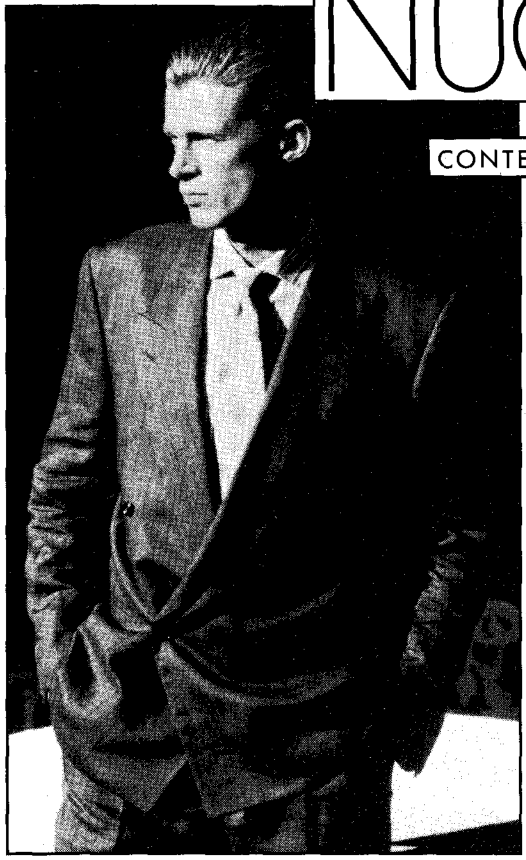
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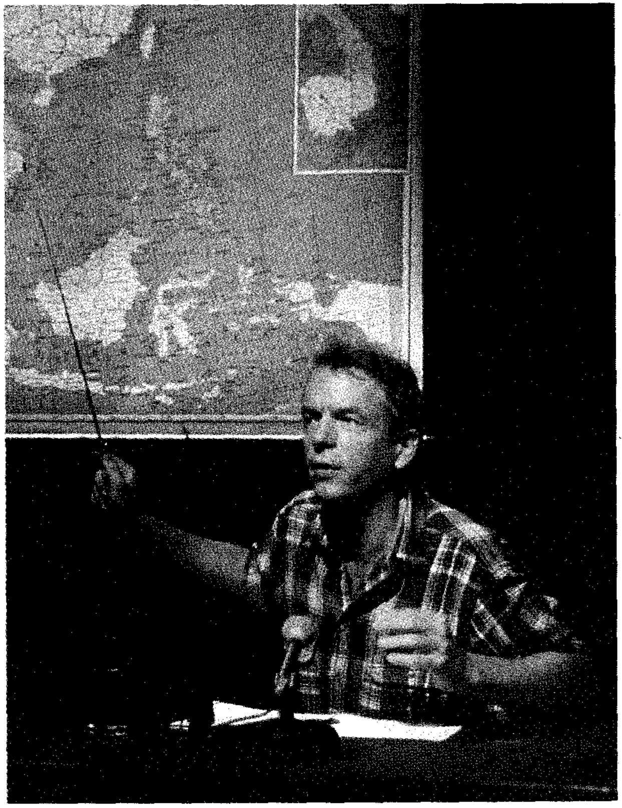
Movies/David Denby

MY DINNER WITH SPALDING

"...In *Swimming to Cambodia,* the talk, which carries the whole show, is meant to mesmerize and surround. And it does..."

IN **Swimming to Cambodia,** THE ACTOR and monologuist Spalding Gray talks fast—faster than an evangelist working a country fair, faster than a stand-up comic in Las Vegas, or a late-night-TV appliance salesman, or a patient on an analyst's couch trying to make himself interesting. Gray, who bears a fleeting resemblance to all those American types, gives the impression of someone trying to express everything he's ever felt or thought—*at once,* before it flies away. *Swimming to Cambodia* is a filmed theatrical event—Spalding Gray sitting in front of an audience, with only such props as a wooden desk, a notebook, and a couple of maps and a pointer. The talk, which carries the whole show, is meant to mesmerize and surround. And it does.

Gray, who is forty-fiveish and handsome in a New England Waspy way, has given the monologue in New York (at the Performing Garage in SoHo and at Lincoln Center) and at many theaters across the country. In the course of these performances, he expanded, reshaped, and polished the material; then, for the movie, he cut it by almost half. So even though *Swimming to Cambodia* has been recorded on film, it's not finished or definitive, and never can be. The piece is an unruly living thing, an enacted comic autobiography in which Gray's embellishments and reflections on his experience (and sometimes his non-experience) necessarily change over time.



WAR GAMES: *Spalding Gray in* Swimming to Cambodia.

Explicitly, the monologue covers what happened to Gray while he was playing a small role in *The Killing Fields,* the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray was cast by director Roland Joffé as the American ambassador's aide. He tells us how he got the role, what went on during the shooting (in Thailand), and, finally, in greatest detail, what the cast and crew did when relaxing at Thai beaches, hotels, and whorehouses. In the background, as an excruciatingly ironic reference point, looms the horror and anguish of a country torn to bits. The producers of *The Killing Fields* got the Thais to act out the disaster of their neighbors—"war therapy," Gray calls it. The participation of a neurotic New York actor in these peculiar rites yields a dizzying set of paradoxes. *Swimming to Cambodia* is a comedy of a civilized man caught in the hall-of-mirrors aggressions of history and media.

The "Spalding" we hear about in this monologue is an unassuming, fallible, not entirely timid man, a "passive-aggressive unconscious coward" who nevertheless stays open to the vibrations of paranoia, cruelty, and pleasure passing through the air. He ventures after whores yet prizes the security of his girlfriend back home. He's given to mystical episodes yet worries about his career. He is not a hero, except in his ability to take things in. "To record one must be unwary," F. Scott Fitzgerald wrote in his notebook. Gray is a recording angel. But of a unique kind. He has some of the intellectual and emotional qualities of a good writer, yet he's essentially an actor. He experiences something in order to perform his recollection of it.

This actor absorbs and re-creates not just the attributes of a single character but the full dimensions of experience—what happened, what he felt when it was happening, and what he feels now, recollecting the moment. He's acute, as well, on those self-absorbed moments when vision fades and only the fuzz of consciousness seems real. Jokes, absurdities, metaphysical speculation of a grandiose or trivial nature, all fall into place in an easy, spontaneous rhythm. His narrative method is circular; the meanings arrive in pieces, renewed and enlarged over time. Although he always comes back to himself, he cannot be accused of narcissism or monomania. Before our eyes, his ego shreds. We look at him and see the sunlight, the ocean, the characters. He performs himself re-creating life.

Swimming to Cambodia, directed by Jonathan Demme, is more than a simple imprint of a theatrical event. With three cameras going at once, Demme shot enough footage to impose his own rhythm on Spalding Gray talking. Demme cuts back and forth and sweeps in and out, and as Gray sits rooted to his little desk, he seems to oscillate, enlarge, then take off and soar; the Laurie Anderson score, a concatenation of doomy thuds and vaguely Asian sounds, helps with the lift-off.

There are parts of Gray's temperament that I don't much care for. He has an awed, hippie-intellectual side, a fondness for tripping back and forth between dream and reality, or rather, between the dreaminess of reality and the reality of dreams, all of which reminds me of some sixties gurus who have fortunately taken to the hills. What's best about him is the side that's unmystical and hard-edged—his visceral apperception of the strength of evil and absurdity and the necessity of pleasure.

The monologue climbs on the wings of his sexual avidity. Aloft, he flies in streams of sensation, passing through

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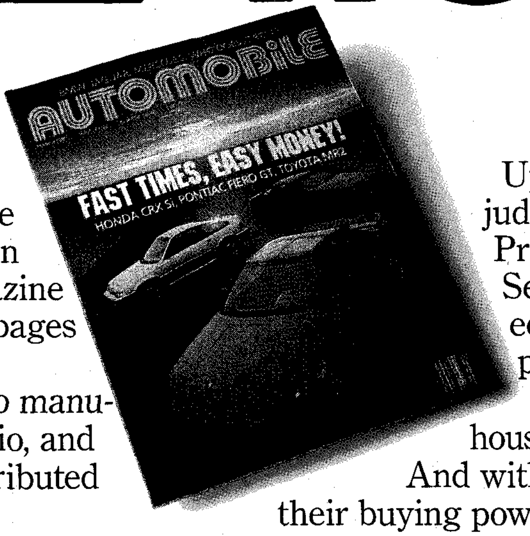

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areas of delight and misery. At times, as he talks of a sex show in Bangkok, or a day at the beach, the spontaneous dialogue between ease and unease, euphoria and dismay, carries echoes of Twain, Henry Miller, Vonnegut. Even when I don't care for Spalding Gray (and most of the time I do), I know I'm listening to someone with a first-class mind and unique narrative talents.

A FEW WEEKS AGO, AT THE **Berlin Film Festival,** I attended a tumultuous screening of *Platoon.* Part of the audience was obviously impressed, but there were also groans and complaints and cries of "*Scheisse!*" ("shit "). The insult was pronounced strangely, with a drooping, dragging intonation: "*Shei-suhhhh . . .*" The way the word was spoken implied that *Platoon* was just another piece of Hollywood junk, not worth bothering about. At the press conference, many of the questions aimed at writer-director Oliver Stone contained a haughty note of disapproval. "These facts about Vietnam may be new to America, but we've known about them in Europe a long time," said one journalist, and there were other America-the-stupid barbs among the questions and statements. What the European press expected, as far as I could tell, was a straightforward denunciation of American involvement in the war. So the journalists were excited and angry because they had "seen through" the movie; they had seen that *Platoon* wasn't really an anti-war film, that it was sympathetic to American servicemen.

They also wanted something drier, more analytical—sardonic, perhaps, despairing even, but not emotional. Certainly the last thing they wanted was to be plunged into the murderously confused feelings of the American grunts they hated for fighting the war. Of course, it's precisely because *Platoon* pushes us through such emotions, precisely because it shows that war can be crazily exhilarating as well as sick and corrupting, that the movie is a major aesthetic and moral experience—and one not easily assimilated and approved, like last year's sorrowful European anti-war movie. It was the alarming moral ambiguity of *Platoon*—the art of *Platoon*—that the European audience rejected. God bless America.

Some of the irritation at America is peculiar to Berlin. Isolated as they are, in the middle of Communist Europe, the Berliners, I suppose, can hardly be blamed for calculating their own advantage. Calculation tells them they don't have to flatter the Americans, whose support can always be taken for granted. The Soviets, however, are a different story. The formerly treacherous Russians are changing in ways that might be momentous for the city's future. The possibility of Soviet liberality, Soviet reasonableness, rouses the fantasies of people understandably tired of their position at the nodal point of the Cold War. The Soviets must be encouraged, praised, rewarded.

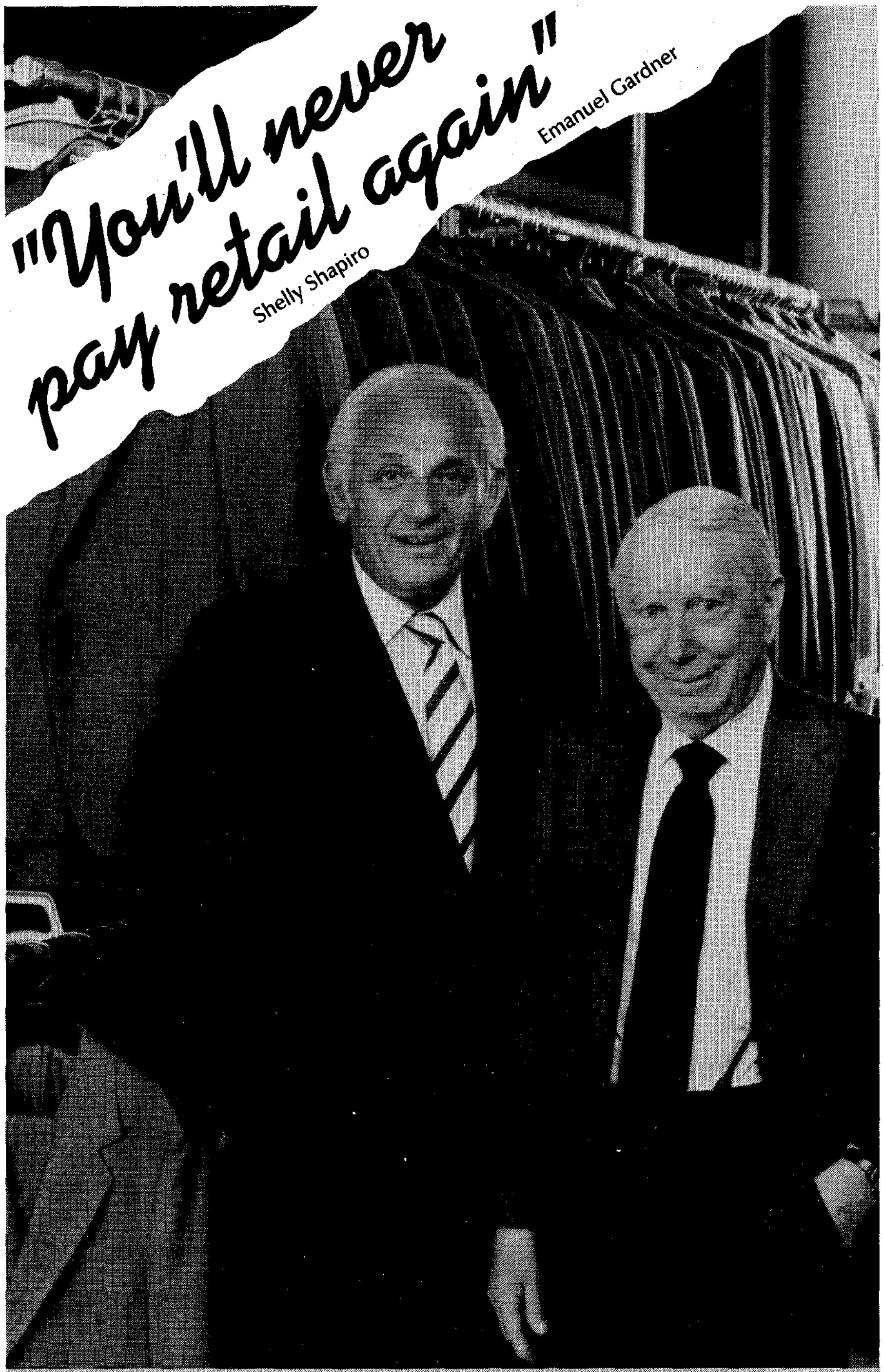
Berlin, this year, was a hands-across-the-border lovefest. *Thema,* a moderately interesting Soviet film made in 1979 and just removed from prohibition, won the op prize. In a gracious and revealing ress conference, director Elem Klimov, he Gorbachevite recently elected head f the Soviet Filmmakers Union, came earing the fruits of *glasnost* (“open- ess”).

Openness, of course, means something uite different to the Soviets than it does o us. After a certain amount of bureau- ratic tussling in Moscow (the film was nnounced, withdrawn, then finally de- ivered), the festival got to see *Chernobyl,* government-made documentary about ast year’s disaster. To general amaze- nent, the movie turned out to be not an nvestigation of the practices leading to he accident but a lyrical, if sorrowful, in- ocation of the Soviet soil. Indeed, some f the shots of pastureland, animals, rees, and noble peasant faces would not ave been out of place in Dovzhenko’s ong of the Soviet land, *Earth* (1930).

The film shows us the fields around hernobyl. Though still green and beau- ful, the countryside is poisoned, dead; nd the peasants, who are more baffled an angry, have been forced to abandon eir beloved plots. Parts of *Chernobyl* ave the character of a science-fiction orror movie. There are shots of men dlessly spraying fields and farmhouses. ut how do you spray every leaf, every ade of grass? The empty landscapes d abandoned city near the plant look speakably sinister.

At the plant itself, the documentary meramen photograph the dangerous eanup efforts. A spooky sight: Soviet chnicians, wielding their shovels within hundred feet of the wrecked reactor, ove as quickly as they can. Hopping m one place to another, they look like ures in a silent film shown at the ong speed. Do they think that moving t will prevent the radioactive particles m settling on their bodies? No one can ite accept a contamination that re- ins invisible.

In *Chernobyl,* the issue of the inade- acy of plant safety procedures is ig- red in favor of a celebration of the nt cleanup squad. The film doesn’t say at *happened.* We hear nothing of de- tive reactor design. On the contrary, movie ends with a burst of support nuclear energy, while a variety of ple attack nuclear *war. Glasnost* goes far as to admit a disaster took place not so far as to understand what it ght mean. But there were no cries ‘*Scheisse!*” during the screening. ■



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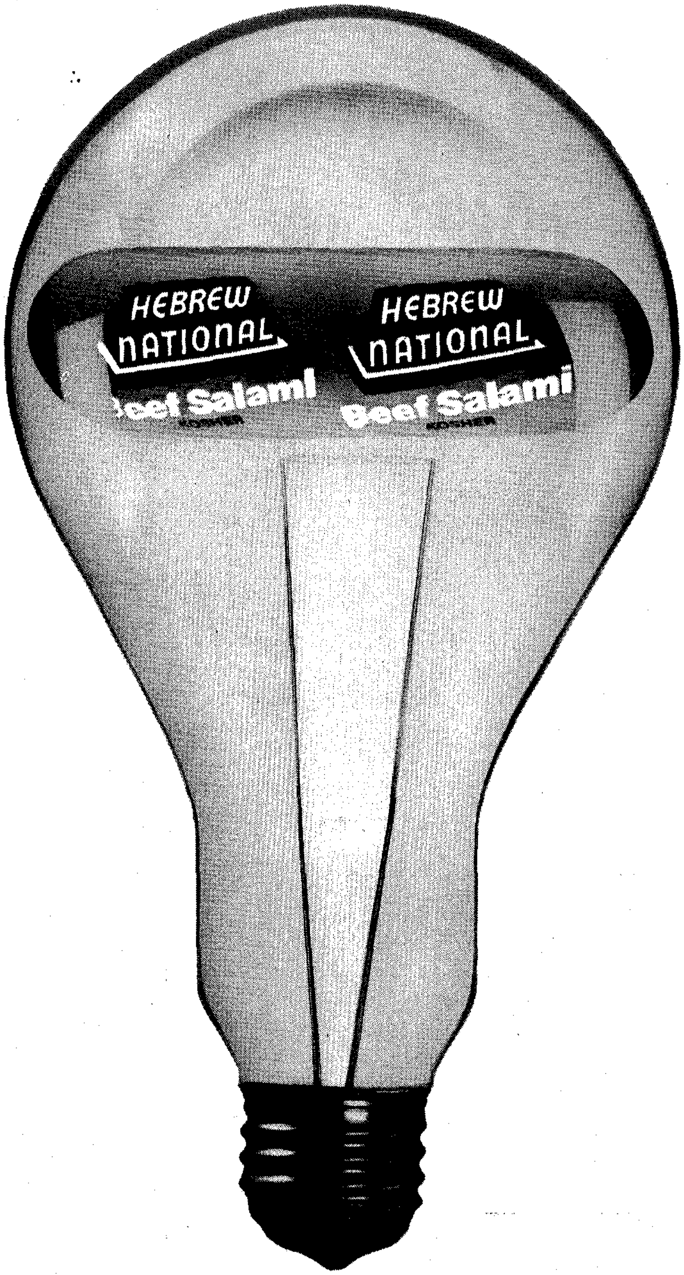
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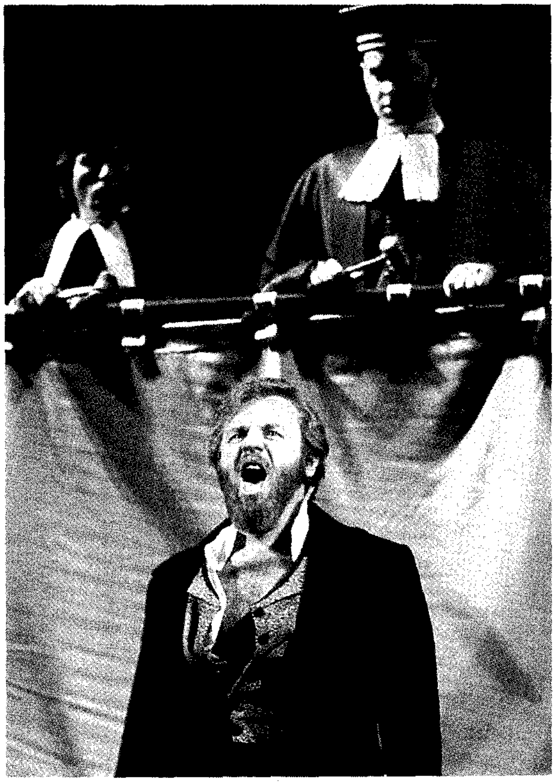

CONDEMNED: *Wilkinson as Valjean, with Large and Maguire.*

THERE IS NO WAY A CRITIC CAN AFFECT A popular hit of two continents with an $11-million advance sale in New York alone. Fully aware of the unimportance of this action, I put pen to paper to say that **Les Misérables** is a mixed bag, with an interminable-seeming first act in which, musically and dramatically, little ignites, and a second act that is appreciably better and contains undeniably stirring moments. Since the show has an arresting look, one powerful performance, a couple of catchy songs, over three hours' duration, and plenty of uplift and advance publicity, who, in a lean season, would turn thumbs down on it?

Surely everyone knows what Victor Hugo's enormous 1862 novel is about without (unless he had it thrust on him in school) having read it. I myself have always been content with a few bravura passages from this Christian epic and social document, supplemented by the great performances of Fredric March and Charles Laughton in the 1935 movie version. Similarly, almost everyone knows that Claude-Michel Schönberg and Alain Boublil, assisted by Jean-Marc Natel, first turned their musicalization of it into a record, and only then into the hit of the Paris stage. Here, it was embraced by the producer Cameron Mackintosh, who convinced Trevor Nunn and John Caird of the Royal Shakespeare Company that this would be a worthy follow-up to their *Nicholas Nickleby.* Englished by Herbert Kretzmer, who, along with the French creators and James Fenton, supplied additions as well as subtractions, the show became, despite mostly poor notices, the hit of London. Polished and tightened for America, it was a success in Washington despite troubles with the giant turntable and arrived in New York, where, after technical difficulties that delayed by some 45 minutes the preview I caught, it will, presumably, proceed without a hitch. Whew!

There is no escaping the feeling that the action of this almost completely sung soft-rock musical (there is no real dancing or dialogue) is a rapid tour through a very long novel. Especially in the first act—as we track the unhappy Jean Valjean, freed after nineteen years of unjust penal servitude but still followed by prejudice and the unrelenting policeman Javert, who does not believe in redemption—the show seems not so much aswirl on a mighty turntable as trudging along a treadmill. Famous episodes pop up like specters in a Disneyland tunnel ride as episode jostles choppy episode, and the score, with its monotonous beat and near-doggerel lyrics, seems to keep recycling the same couple of tunes.

John Napier, the *Nickleby* designer, has, however, created simple but highly evocative sets of a dark, this time French rather than English, squalor, and David Hersey again applies lighting skills so ingenious they can almost do cross-hatching with lights. Add Andreane Neofitou's costumes, and you have stage imagery that soars while the show trundles. Yet that trundling is always bolstered by Colm Wilkinson as Valjean. Looking somewhat like Anthony Hopkins, this is one Irish tenor who acts as well as he sings, which he does ravishingly, and that without the slightest loss of spontaneity or stamina after a year and a half in such a relentlessly demanding role. Would that the mostly American cast around him were fully up to him.

In the second act, when both the 1830 Revolution and the love story get under way, and Javert's hounding of the parole-breaking Valjean reaches new heights as well as reversals, the music also begins to take off. Although the show's hit song, "On My Own," nicely sung by the spunky but a trifle too cute-voiced Frances Ruffelle as Eponine, leaves me cold, things pick up with rousingly militant or wistfully reminiscing numbers, to culminate in "Bring Him Home," superbly sung and crooned by our hero over the prostrate form of the gallant student Marius, lover of Jean's adopted daughter, Cosette. From this resounding climax, the show proceeds handily and relatively tunefully, without even seeming excessively episodic. But there are problems with the cast.

Terrence Mann is no Javert for me. The former Rum Tum Tugger of *Cats* sports an inescapably comic-juvenile face. However stiffly he tries to embody an inexorable sense of the Law, his visage, like his voice, maintains an inchoate sneer, the vestige of a snicker. There is something brittle about this Javert, and, unlike Valjean, he does not seem to age. Even his obsession has something perfunctory about it. As the tragic Fantine, reduced to prostitution to support her daughter, Randy Graff gives a remote, inexpressive performance; she sings adequately, though with excessive vibrato, and only her pallor keeps her from blending into the dusky background. As that daughter, Cosette, Judy Kuhn sings prettily but lacks sufficient style and comeliness for a heroine. David Bryant, though he puts his big solo across creditably, is equally uncharismatic as Marius. Leo Burmester does almost too much with the comic villainy of Thénardier and sings—especially that amusing waltz of his—with raucous deviltry. As his spouse, Jennifer Butt falls behind.

The tall Michael Maguire is altogethe

Photograph by Michael Le Poer Trenc

commanding as Enjolras, the revolutionary leader, and two children are winning: Donna Vivino, as an adorable though not entirely audible Young Cosette, and Braden Danner as the feisty Gavroche, even if I could not make out his defiantly shouted dying utterance. Nunn and Caird have directed with their customary panache, even if the ensemble works less dazzlingly than in *Nickleby*. There are some great tableaux, such as the dead sprawling across both sides of the barricade, or the ghosts of his dead comrades haunting Marius. Despite a noble effort, the sewers of Paris don't quite make it (although John Cameron's perky orchestration is particularly resourceful here), but for this you need the movies—or Victor Hugo's words. The final scene is too inspirational by half for my taste, which brings me yet again to *Les Misérables'* being half good. But a hefty half it is.

IN *Let's Make an Opera*, BENJAMIN Britten's charming, insufficiently known work, some adults, children, and the theater audience join in making an opera out of a Blake poem, the way other people make home movies. But not every subject lends itself to such unorthodox treatment, especially if the composer (Nick Bicât), lyricist (Tim Rose Price), and librettist-director (David Hare) don't know what they're doing. Their joint effort, **The Knife,** is too blunt to cut mustard, let alone make moving or even beievable the story of Peter, a married ranssexual with three kids, coming to erms with his new female identity. The vords and music sound like closet Meıotti, rashly and brashly uncloseted.

Do you remember those dreadful Meıotti operas in which every bit of trivia vas sung to a ground-out sequence of otes? In the similarly through-comosed *The Knife*, we get, early on, this uet sung by Peter and his wife, Angela: I don't suppose you forgot the potaoes?" "No." "I didn't think you would. sometimes wish . . ." "What?" "Oh, ever mind." There are reams of this ind of libretto writing, compared to hich the phone book is Hugo von Hofıannsthal. It demands *not* to be sung, xcept as a parody. But there is worse—a ot. Despite his lovely wife, Angela, and elightful children, Peter, the preninently manly, prosperous-seeming ıef in a hotel restaurant, suffers from gue unease. One night, Jenny, an airıe hostess with a propensity for brutal vers ("Why does love have to end with a ap in the face?"), escapes from one of em to a hotel room and orders a lateght sandwich. Peter, the only person t in the kitchen, brings her one, and is ceived by her in the nude. He hands r a robe, and she exclaims, "From the ıy you look at me, you could be a ıman." Suddenly, a light goes on in his

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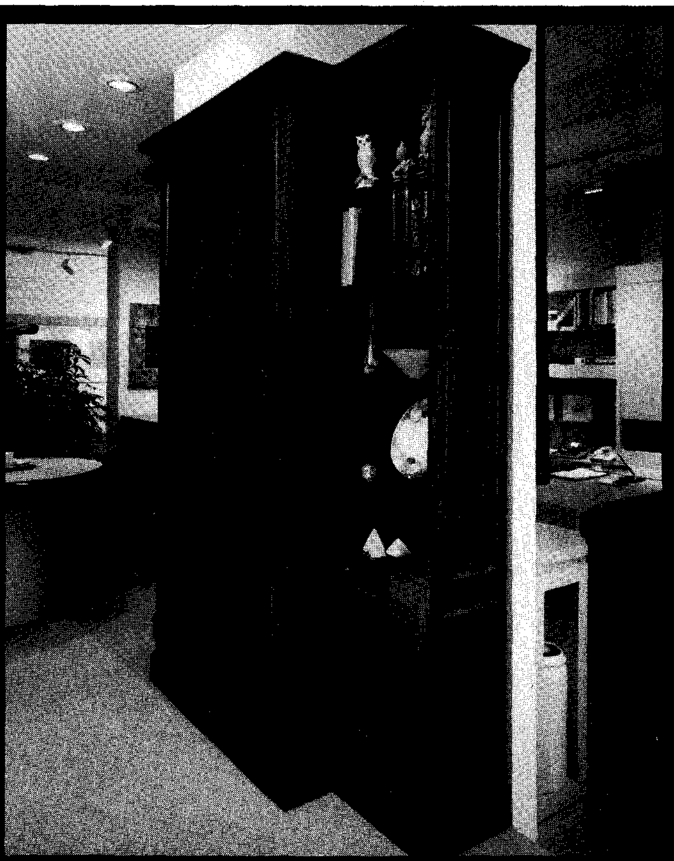
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mind: He needs a sex-change operation.

If this doesn't satisfy your craving for the absurd, never fear: There is plenty more where that came from. Jenny falls in love with Peter, who refuses to wait out the two years prescribed by the National Health and cannot afford the £10,000 for a private operation—oh, yes, despite everyone's solidly American accent, we are in England. So Jenny pays for it, even accompanies Peter abroad for the surgery, and is repaid by his telling her it is all her vengeance on men, as he sends her packing.

If at least there were solid motivation and character development, or even just more persuasive casting! But we never get a reason for, or a genuine sense of, his discomfort from this Peter in the very masculine body of Mandy Patinkin, whose main strategy at first is to keep his eyes delicately closed while muscularly punching home his songs. As a woman, he seldom unglues his open-palmed hands from the front of his thighs, and now and then sings in falsetto. Before Peter can even get a new first name, Angela is married to a nice old friend of theirs, Ralph, and these two decent people forbid Peter access to his children, which he accepts without a fight.

Moreover, in agitprop fashion, *The Knife* insists that homosexuals and transsexuals are better, or at least truer to themselves, than heterosexuals, who are queered by every means. "Everybody's gay, but they keep it under wraps," the chorus burbles winsomely; another time, the assembled men intone: "I'm hoping to get f---ed tonight,/ But I'm hoping that my wife won't see./ I'm hoping to get f---ed tonight,/ But I'm hoping that my wife won't be." (That fate is reserved for the audience.) Angela's Ralph is, at best a dull stick; Jenny marries a rich old duffer. Only the depetered Peter's sweetnes never peters out.

Given the wretched lyrics and totall undignified book, the music is the las hope. But Bicât has composed, in an idiom aiming for musical comedy while aping opera, an all-purpose musical mush a depository of feebly twitching musica phrases that sometimes try to besti themselves into a song. It is so unmemorable, one wonders how the performer can remember it, though who could te the difference if they don't? Mandy Patinkin seems uncomfortable in both pan and skirts, and either overcompensat or freezes. As Jenny, the talented Mar Elizabeth Mastrantonio sings poorly, he high notes the unkindest cut of all. Ca Morgan, as Angela, comes off bes Tharon Musser's lighting is canny, bu Hayden Griffin's scenery, mostly pla forms rising and sinking at odd angle looks like an earthquake in slow motio I wouldn't fork over anything for th *Knife*.

In brief: AFTER MORE THAN A QUARTER century, William Gibson's **The Miracle Worker** (1959) still is a benchmark for aspiring boulevard dramatists. But it demands more help than it gets from the current mounting at the Roundabout. The story of how the indomitable Annie Sullivan, against overwhelming odds, reclaimed seven-year-old Helen Keller from the isolation of blindness and deafness requires subtler pacing and more fastidious shading than Vivian Matalon's direction affords, not to mention a more atmospheric and less crippling set than the ugly and rudimentary piece of claptrap by Neil Peter Jampolis. Karen Allen is a fine, serious actress, but she is less pent-up and all-out than the first Annie, Miss Bancroft, against whom subsequent Annies must be measured. Miss Allen's good performance does not erase that memory. The others fail to impress, with Eevin Hartsough a sedulous but not truly affecting Helen, Laurie Kennedy an overassertive Mrs. Keller, and Jack Ryland an underassertive Captain Keller. B.H. Barry's fights are good as usual, but Matalon cannot even make the ending as moving as it has every opportunity to be.

Thomas Middleton's **Women Beware Women** (circa 1621) is the second-best tragedy by a playwright for whom the usually chary T.S. Eliot was lavish with the epithet "great." What this sardonic drama of intrigue-riddled Florence decidedly does not need is (a) an adaptation by Howard Barker that decimates the first three acts, undercutting the drama and stressing the comedy, then rewrites the last two acts as taking place in the present, with typical 1960s populist and feminist ideology, leading up to a happy, sisterhood-is-beautiful ending that belies the very title; (b) direction by Sharon Gans that turns inappropriate comedy into inept farce, and makes sure that scenery, costumes, and casting will be uniformly preposterous; and (c) acting hat, under this direction, is seamlessly appalling, with the two or three possible actors sabotaged and the remaining impossible ones egged on to heights of grossness. Whatever they may do about other women, women (and men) should beware Miss Gans.

Errata: MARTIN R. KAUFMAN WRITES US hat his production of *Gay Divorce* never ost "The" from its title, which always was sans article. Pardon my overarticu- ation.

A line was dropped from my recent review of *Hunting Cockroaches*. The pas- age should have read: "There are won- erful moments: . . . becoming enrap- ured when a Polish friend calls in the middle of the night 'from Queens!' Or hen a Polish commissar, hot for the rupinskis' apartment, urges the couple emigrate . . ."

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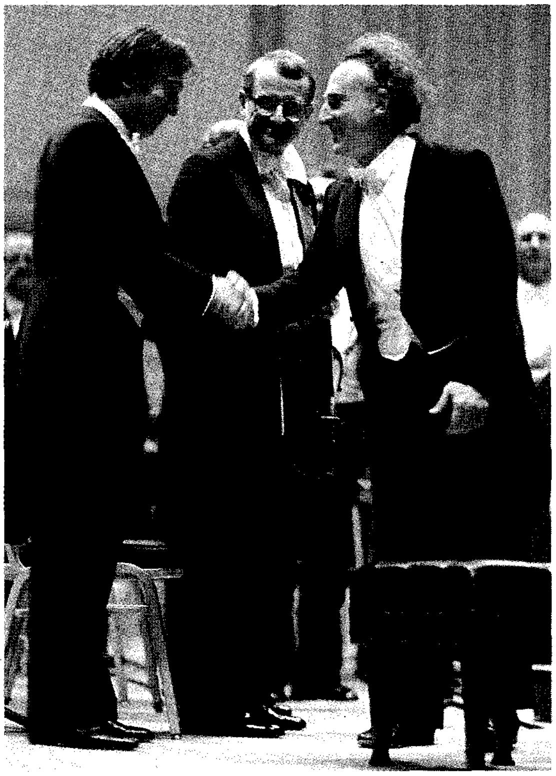
SMALL WORLD

"...In many respects, pianist and conductor formed a perfect partnership, viewing Beethoven from a lofty perspective..."

DOES THE **Vienna Philharmonic Orchestra** always sound the same no matter what glamorous time beater happens to be on the podium? Of course not, but it sometimes seems that way.

The orchestra has just concluded a six-concert Beethoven cycle at Carnegie Hall—the complete symphonies conducted by Claudio Abbado and the five piano concertos played by Maurizio Pollini—and all the virtues of the Viennese players that Richard Wagner admired over a century ago were still firmly in place and probably sounding more refined than ever: the rich string tone, the plump brass sonorities, the transparent delicacy of the winds, and the smooth-as-silk textures as the instrumental choirs meet and blend. Different conductors may emphasize different details, but of all the world's great orchestras, the Vienna Philharmonic maintains its collective musical personality more meticulously than most.

Perhaps this is just another way of saying that Abbado's Beethoven cycle struck me, at least on the basis of the first three programs, as thoughtfully conceived and immaculately performed, but judicious and circumspect rather than strikingly individual or startlingly revelatory. Other conductors have, I admit, obtained more specific musical results from these independent players. Leonard Bernstein, for example, charges them up with more electrical current, and Herbert von Karajan can coax them to play with even greater precision, suavity, and attention to fine points.



ABBADO AND POLLINI: *After the music, a handshake.*

Abbado, though, seems content to function more as a respectful colleague as he guides the orchestra in interpretations that develop Beethoven's symphonic processes naturally and organically. I felt satisfied at the end of each symphony, if seldom excited or surprised, and some exacting listeners may consider this a fatal flaw. For them, any presentation of a Beethoven score must always be a fresh adventure, and Abbado cannot really be said to offer that. But the intellectual clarity and emotional balance of these civilized performances, not to mention their instrumental beauty, were hardly to be despised. I'm happy to see that Deutsche Grammophon is recording the conductor's Beethoven cycle, which leads off with an honestly felt, shrewdly paced reading of the "Eroica" (419 597).

In many respects, Pollini and Abbado formed a perfect partnership, viewing Beethoven from the lofty perspective of two elegant, very serious Milanese aristocrats. Not that Pollini's playing was at all abstract or excessively self-contained. On the contrary, the pianist patiently examined the finely wrought latticework structure of the Fourth Concerto, precisely measured its reach, and proceeded to make the notes fairly glow with an intensity that at times became positively fierce. Since he recorded the piece a decade ago with the late Karl Böhm (also for DG), Pollini seems to have deepened his commitment to this score—what once tended to be rather aloof and objective has evolved into a bolder, more personal musical statement. Even the two early concertos sounded more vitamin-rich than they do at the hands of lesser pianists, and without a hint of tugging or fussing at the basic Classical-styled format. All in all, the combination of Beethoven, Vienna, Abbado, and Pollini was a special and memorable one.

FOR THOSE WHO CARE, THE CITY OPERA'S revival of **South Pacific** plays at the State Theater through next month, and possibly undemanding theatergoers in a nostalgic mood will be mildly entertained. As directed by Gerald Freedman and conducted by Paul Gemignani, the production hardly bursts with vitality, but at least there is Richard Rodgers's amazing score—fifteen numbers, all of them instant hit tunes in 1949 and pop classics in 1987. Oscar Hammerstein's book and lyrics have aged less gracefully, although Broadway historians continue to remind us how daring it was to write a "serious" musical back then, especially one coyly garnished with the provocative notion that racial prejudice is a bad thing.

Perhaps so, but I still became restless watching *South Pacific,* which is neither old enough to have the patina of a quaint period piece nor young enough to look fresh and up-to-date. However liberal and enlightened the plot might have seemed to audiences in 1949, today it plays like sheer racist soap opera. Ensign Nellie Forbush is in love with a wonderful guy named Emile de Becque, but the late mother of his two children was—horrors!—Polynesian. After much soul-searching, Nellie conquers her revulsion and decides to overlook this impediment to the relationship—after all, those cuddly kids are so darned cute. A raunchier liaison between Lieutenant Cable and a Tonkinese girl threatens to become more distasteful, but that unpleasant situation is conveniently solved by killing off Cable in battle before things get really serious. Hammerstein, typically, cloaks these smug cop-outs in verses of intolerable sentimentality. Worst of all, there is a disastrous miscalculation in the middle of Act II, when Rodgers's score, up to that point virtually continuous, comes to a dead halt. By then, all the songs have been sung, and the final twenty musicless

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> "…This *South Pacific* hardly bursts with vitality, but there *is* Rodgers's amazing score. *Columbus* is nutty but flat…"

minutes of *South Pacific* are spent unraveling a tedious and offensive plot.

With two sensational performers as Emile and Nellie, the music still just might be able to carry the show. I never saw the originals, Ezio Pinza and Mary Martin, but those who did swear that this unlikely marriage between opera and Broadway (so cleverly exploited in Rodgers's songs) was absolutely magical, and one spin through the old CBS album proves it. The City Opera faithfully follows tradition by casting an operatic basso, Justino Diaz, as Emile and a musical-comedy performer, Susan Bigelow, as Nellie, but to no avail. Diaz's wooden singing and acting communicate all the charm and personality of a cigar-store Indian, and Bigelow's aggressively pert manner and peaky voice are fatally irritating. The production's main assets are Bloody Mary, played with a surprising wit and energy by Muriel Costa-Greenspon, the bright-eyed antics of the City Opera chorus, and Desmond Heeley's torrid South Seas sets. But even with all those surefire songs, **South Pacific** needs more help than that.

IN 1876, OFFENBACH VISITED AMERICA and was asked to write an operetta in honor of the country's centennial. The project never materialized, but 100 years later the next-best thing came along: **Christopher Columbus,** a British-made pastiche created by plundering music from nearly two dozen of the composer's forgotten operettas and opéra comiques. Such cobbled-together affairs seldom work, but this one does: The libretto, by Don White of Opera Rara in London, is devilishly entertaining, and the 32 musical numbers are vintage Offenbach. Over the past ten years, *Christopher Columbus* has sailed around the globe, finally landing in Manhattan, thanks to the Opera Ensemble of New York.

The piece has a satirical flavor that Offenbach would surely have recognized and probably relished. Columbus, something of a fifteenth-century Don Juan, has traveled up and down Europe practicing the art of seduction by marriage. Just as he is about to wed wife No. 4, the three previous Mrs. Columbuses arrive in hot pursuit, forcing Columbus to take refuge with the subversive Round Earth Society. Arrested for sedition, heresy, and quadrigamy, our hero is taken before Isabella and immediately catches the queen's roving eye. Their tryst is interrupted by Ferdinand, who rids himself of Columbus and his crew of female admirers by sending them off to explore a new route to the East. After a stormy voyage, Columbus finds America, marries Minnehaha, discovers liquid gold (Coca-Cola), and becomes a millionaire.

Christopher Columbus is a delightfully nutty concoction, but—unless later performances perked up—audiences who sat through Opera Ensemble's recent flat and flavorless production might not have realized it. On a technical level, the show worked well enough. John Magoun's storybook sets looked handsome, the small orchestra played nicely for Jonathan Tunick, and the cast, directed by John J. D. Sheehan, seemed amply rehearsed; but the performers were unwilling or unable to appreciate the zany comic spirit of the piece. One exception: From her hilarious hung-over entrance aria to her naughty jewelry striptease, Deborah Lazenby played Isabella to perfection. ■

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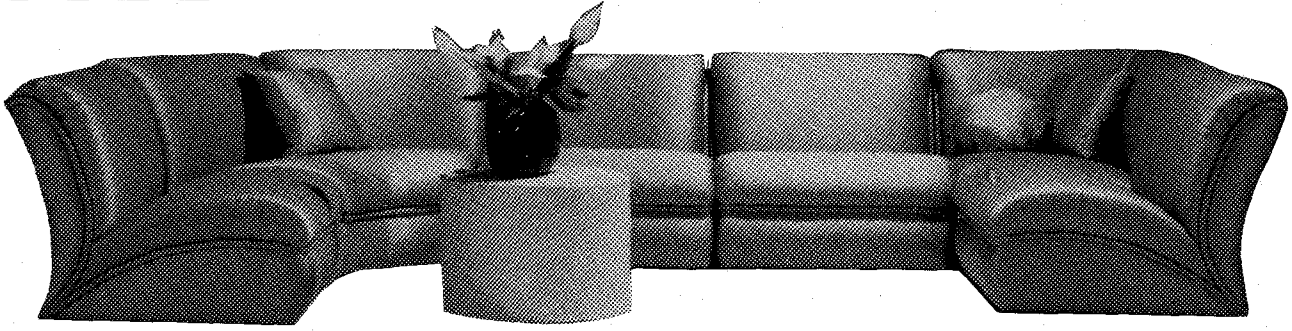

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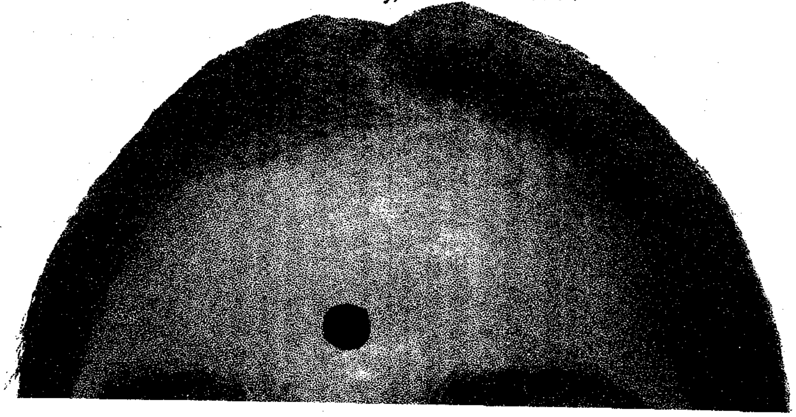

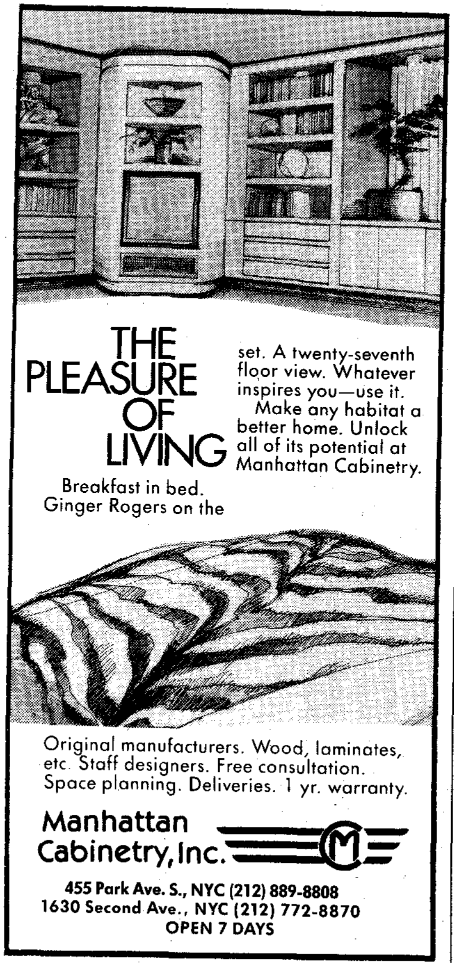

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MARCH 18

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—3/18–31: *Reichsautobahn.* #2—Through 3/19: *Summer; Pauline at the Beach.* 3/20–26: *Ran; A.K.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 3/18: *The Devils; Dante's Inferno* (1976). 3/19: *The Paleface; Son of Paleface.* 3/20–21: *Local Hero; Atlantic City.* 3/22: *Wild Strawberries; Autumn Sonata.* 3/23: *Fitzcarraldo; Fata Morgana.* 3/24: *Blood of a Poet; Les Enfants terribles.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Evil Dead 2: Dead by Dawn.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*Animation Celebration.* #2—*Lily Tomlin.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Heat.* #2—Through 3/19: *Tin Men.* Beg. 3/20: *Raising Arizona.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *'Round Midnight.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Angel Heart.* #2 and #3—*Lethal Weapon.*

8. **THEATRE 80—St. Mark's Pl. west of First Ave.** (254-7400). 3/18: *The Seventh Cross; Fury.* 3/19: *Born Yesterday; The Marrying Kind.* 3/20–21: *The Paradine Case; North by Northwest.* 3/22–23: *La Bête humaine; Grand Illusion.* 3/24: *Last Tango in Paris; The Men.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 3/18–19: *Manhunter; To Live and Die in L.A.* 3/20–21: *Alien; Aliens.* 3/22: *Stolen Kisses; Love on the Run* (1979). 3/23–24: *Cries and Whispers; Smiles of a Summer Night.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** (929-3350). #1—*Evil Dead 2: Dead by Dawn.* #2—Through 3/19: *Little Shop of Horrors.* Opening 3/20: *Burglar.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Mona Lisa.* #2—*A Room With a View.* #3—*Blue Velvet.* #4—Through 3/19: *My Sweet Little Village.* Opening 3/20: *Hollywood Shuffle.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Hoosiers.* #2—*Black Widow.* #3—*Outrageous Fortune.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *A Nightmare on Elm Street, Part 3: Dream Warriors.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). Through 3/19: *Outrageous Fortune.* Beg. 3/20: *Raising Arizona.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Some Kind of Wonderful.* #2—*Radio Days.* #3—*Platoon.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Heat.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—Through 3/19: *Mannequin.* Opening 3/20: *Burglar.* #2—*Angel Heart.*

31. **LOEWS ASTOR PLAZA—44th St. at Broadway** (869-8340). *Platoon.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Lethal Weapon.* #2—*Black Widow.* #3—*Witchboard.* #4—*Radio Days.* #5—*Over th Top.* #6—*The Mission.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757 2408). *Tin Men.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320) *Evil Dead 2: Dead by Dawn.*

36. **EMBASSY 2, 3—Broadway bet. 47th–48th Sts** (730-7262). *A Nightmare on Elm Street, Part 3: Drea Warriors.* **EMBASSY 3**—Opening 3/20: *Hollywoo Shuffle.* **EMBASSY 4**—*Outrageous Fortune.*

38. **EMBASSY 49TH STREET—49th St. at Seventh Ave** (757-7003). *"Crocodile" Dundee.* Closed 3/23–25.

39. **UNITED ARTISTS TWIN—Broadway bet. 49th–50t Sts.** (247-1633). #1—*Hoosiers.* #2—Program unavai able.

40. **GUILD 50TH STREET—50th St. bet. Fifth an Sixth Aves.** (757-2406). *Children of a Lesser God.*

41. **ZIEGFELD—54th St. west of Sixth Ave.** (76 7600). *Heat.*

42. **EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts.** (755-3020). *Blue Velvet.*

44. **SUTTON—57th St. east of Third Ave.** (759-1411). Through 3/19: *Black Widow.* Opening 3/20: *Burglar.*

45. **57TH STREET PLAYHOUSE—57th St. west of Sixth Ave.** (581-7360). *Working Girls.*

46. **NEW CARNEGIE—57th St. east of Broadway** (582-4582). *Gospel According to Vic.*

47. **GOTHAM CINEMA—Third Ave. bet. 57th–58th Sts.** (759-2262). *Heat.*

48. **PLAZA—58th St. east of Madison Ave.** (355-3320). Through 3/19: *Crimes of the Heart.* Beg. 3/20: *Black Widow.*

49. **PARIS—58th St. west of Fifth Ave.** (688-2013). *Kangaroo.*

50. **D. W. GRIFFITH—59th St. at Second Ave.** (759-4630). *'Round Midnight.*

51. **MANHATTAN—59th St. bet. Second and Third Aves.** (935-6420). #1—*The Mission.* #2—*Lethal Weapon.*

52. **BARONET—Third Ave. at 59th St.** (355-1663). *84 Charing Cross Road.* **CORONET**—*Outrageous Fortune.*

53. **CINEMA 3—59th St. west of Fifth Ave.** (752-5959). *The Decline of the American Empire.*

54. **CINEMA I—Third Ave. at 60th St.** (753-6022). *Man Facing Southeast.* **CINEMA II**—(753-0774). *Tin Men.*

61st Street and Above, East Side

60. **UA GEMINI TWIN—Second Ave. at 64th St.** (832-1670). #1—*Hoosiers.* #2—(832-2720). *Beyond Therapy.*

61. **BEEKMAN—Second Ave. at 66th St.** (737-2622). *Raising Arizona.*

62. **LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts.** (744-7339). #1—*Platoon.* #2—*Radio Days.*

63. **68TH STREET PLAYHOUSE—Third Ave. at 68th St.** (734-0302). *The Good Father.*

64. **LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts.** (879-1313). *Angel Heart.*

65. **UA EAST—First Ave. at 85th St.** (249-5100). *Hoosiers.*

66. **86TH STREET EAST—86th St. east of Third Ave.** (249-1144). Through 3/19: *Black Widow.* Opening 3/20: *Hollywood Shuffle.*

67. **LOEWS ORPHEUM—86th St. at Third Ave.** (289-4607). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #2—*Some Kind of Wonderful.*

8. **RKO 86TH STREET TWIN—86th St. at Lexington Ave.** (289-8900). #1—Through 3/19: *Witchboard.* Opening 3/20: *Burglar.* #2—*Lethal Weapon.*

9. **COSMO—116th St. nr. Lexington Ave.** (534-0330). Through 3/19: *Evil Dead 2: Dead by Dawn.*

61st Street and Above, West Side

0. **LOEWS PARAMOUNT—Broadway at 61st St.** (247-5070). *Some Kind of Wonderful.*

1. **LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts.** (757-2280). #1—*Scene of the Crime.* #2—*Marlene.* #3—*Thérèse.*

2. **CINEMA STUDIO—Broadway at 66th St.** (877-4040). #1—*Swimming to Cambodia.* #2—*Waiting for the Moon.*

3. **REGENCY—Broadway nr. 67th St.** (724-3700). Through 3/28: "Raoul Walsh." 3/18: *Objective Burma; Uncertain Glory.* 3/19: *Gun Fury; Colorado Territory.* 3/20–21: *Manpower; The Man I Love.* 3/22–23: *They Died With Their Boots On; Dark Command.* 3/24–25: *Sailor's Luck; Under Pressure; They Drive by Night.*

. **EMBASSY 72ND STREET TWIN—Broadway at 72nd St.** (724-6745). #1—Through 3/19: *Black Widow.* Beg. 3/20: *Raising Arizona.* #2—*A Room With a View.*

. **LOEWS 84TH STREET SIX—Broadway at 84th St.** (877-3600). #1—*Platoon.* #2—*Radio Days.* #3—*Tin Men.* #4—Through 3/19: *Hoosiers.* Beg. 3/20: *Burglar.* #5—*Angel Heart.* #6—*Lethal Weapon.*

. **THALIA—95th St. west of Broadway** (222-3370). 3/18: *Cutter's Way; The Angel Levine.* 3/19: *Interiors; The Front.* 3/20: *Dr. Strangelove; Lolita.* 3/21: *Something Wild; Citizens Band.* 3/22: *Last Tango in Paris; On the Waterfront.* Beg. 3/23: Program unavailable.

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87. METRO—Broadway nr. 99th St. (222-1200). #1—*Animation Celebration.* #2—Through 3/19: *Betty Blue.* Opening 3/20: *Hollywood Shuffle.*

88. OLYMPIA QUAD—Broadway at 107th St. (865-8128). #1—*Evil Dead 2: Dead by Dawn.* #2—*Witchboard.* #3—*Outrageous Fortune.* #4—*A Nightmare on Elm Street, Part 3: Dream Warriors.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #2—*Witchboard.* #3—Through 3/19: *Lethal Weapon.* Opening 3/20: *Burglar.* #4—*Angel Heart.* #5—*Evil Dead 2: Dead by Dawn.*

90. NOVA—Broadway nr. 147th St. (862-5728). *Evil Dead 2: Dead by Dawn.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Evil Dead 2: Dead by Dawn.* #2—*Witchboard.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 3:30, Mon.–Fri. at 12:30, Sat.–Sun. at 11:30 a.m.; *Nomads of the Deep* and *Skyward:* Daily at 1:30, Mon.–Fri. at 11:30 a.m., Sat.–Sun. at 10:30 a.m.; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Wed. at 4:30, Sat.–Sun. at 12:30 and 4:30. Triple features: $4.75; senior citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4. 3/19–21: "Democracy in Communication: Popular Video and Film in Latin America." 3/19 at 7:30: Works from Panama, Chile, and Peru; Pedro Zurita, guest speaker. 3/20 at 7:30: Works from Mexico and Brazil; Maria Duha and Hellio Alvarez, guest speakers. 3/21 at 7:30: Works from El Salvador and Nicaragua; Carlos Figueroa, guest speaker. Video Gallery ($2): 3/19–21, 6:30–7:30: Short works from Bolivia, Uruguay, Mexico, Brazil, and Panama.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; members and senior citizens $2; students $1; museum admission extra. Through 4/12: "Beyond the Melting Pot: The Cinema and Immigration in America." 3/21–22 at 3: *West Side Story* (1961), dir. Robert Wise and Jerome Robbins, with Natalie Wood.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 3/18 at 7:30: *Curtain Up* (1953), dir. Ralph Scott, with Margaret Rutherford and Robert Morley.

CITICORP CENTER—The Market, Lexington–Third Aves. and 53rd–54th Sts., Atrium (559-2330). Free. Through 3/27: "Night and Day—A Salute to Cole Porter." 3/19 at 7: *High Society* (1956), dir. Charles Walters, with Bing Crosby and Grace Kelly.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). Contribution $5. 3/20 at 8: Films by Wheeler Dixon: *Un Petit Examen* (1975), *Serial Metaphysics* (1984), and *The Diaries* (1986); Dixon present. 3/21 at 8: "Of Angels and Apocalypse: The Cinema of Derek Jarman": *The Tempest* (1979), dir. Jarman. 3/22 at 7: "New Filmmakers Showcase"; filmmakers present.

COLUMBIA UNIVERSITY—Center for American Culture Studies, 603 Lewisohn Hall; enter at 116th St. and Broadway (280-8253). Free. "Films in the Humanities." 3/18 at 7: *Small Happiness: Women of a Chinese Village* (1984), dir. Richard Gordon and Carma Hinton; Gordon and Hinton present. 3/23 at 7: *We Were So Beloved: The German Jews of Washington Heights* (1986), dir. Manfred Kirchheimer; Kirchheimer present.

COOPER UNION—Great Hall, 7th St. bet. Third and Fourth Aves. (254-6300). Free. "Italian Cinema." 3/18 at 8: *Seduced and Abandoned* (Italy, 1963), dir. Pietro Germi; discussion with Masolino d'Amico.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; members free; limited seating. 3/17–18 at 1, 3:15, 6, and 8:45: *Les Cousins* (France, 1959), dir. Claude Chabrol. 3/24–25 at 12:30, 3:15, 6, and 8:45: *Le Thé au harem d'Archimède* (France, 1985), dir. Mehdi Charef.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. (674-5300). Free. Through 3/30: "Yiddish Films: The Europe of Our Past." 3/23 at 7: *Mirele Efros;* discussion with Dr. Eric Goldman.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. "Video-Feature": Through 4/19, Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: *Claim Excerpts* (1971) and *Turn On* (1974), both by Vito Acconci; also, an interview with Ruth Bernhard.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica (718-658-7400). Free. "Black Film/Video Series." 3/21 at 2: *Hallelujah* (1929), dir. King Vidor.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; members $4. "Japan at War: Rare Films From World War II." 3/18 at 7:30: *The Story of Tank Commander Nishizumi* (Japan, 1941), dir. Kozaburo Yoshimura. 3/20 at 7:30: *Blossoming Port* (Japan, 1943) and *Army* (Japan, 1944), both dir. Keisuke Kinoshita.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. National Jewish Archive of Broadcasting: 3/22 at 12:30, 1:30, and 2:30: "A Visit With Roberta Peters" (1968) and "The World of Martha Schlamme" (1965), from *Eternal Light* (NBC).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 3/28, Tue.–Sat. at 1: "The 1987 Technobop Show"; at 2: Recent works by Jeanne Finley, Burt Barr, and Kirk Von Heflin; 3:30: From *The Eleventh Hour* (Channel Four, Great Britain). Through 3/21, Tue.–Sat. 1–6: *Buzz Box,* a video installation by David Daniels.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 3/20 at 8: Films and video (1985–87) by Chris Kraus; Kraus present. 3/21 at 8: Films (1972–86) by Ernie Gehr; Gehr present.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Through 3/28: **New Directors/New Films:** See separate listing.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. 3/16–18 at 8: *The Decline of the American Empire* (Canada, 1986), dir. Denys Arcand. 3/19 at 8: *Chain Letters* (1985), dir. Mark Rappaport; Rappaport present. 3/20–21 at 8 and 10, 3/22 at 3, 5, and 7:15, 3/23–25 at 8: *Hour of the Star* (Brazil, 1985), dir. Suzana Amaral.

NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters, Museum of Modern Art, 11 W. 53rd St. Through 3/28, presented by the museum (708-9490) and the Film Society of Lincoln Center (877-1800 ext. 489). Tickets, $5, at the museum box office or by mail from the Film Society (140 W. 65th St., New York, NY, 10023). 3/18 at 6: *The Realm of Fortune* (Mexico, 1986), dir. Arturo Ripstein; 8:30: *A Promise* (Japan, 1986), dir. Yoshishige Yoshida. 3/19 at 6: *Wild Mountains* (China, 1985), dir. Yan Xueshu; 8:30: *The Dark Side of the Moon* (Denmark, 1986), dir. Erik Clausen. 3/20 at 6: *In the Jaws of Life* (Yugoslavia, 1984), dir. Rajko Grlic; 8:30: *Sleepwalk* (U.S., 1986), dir. Sara Driver, and *Drum/Sing* (New Zealand, 1985), dir. Gregor Nicholas. 3/21 at 1: (See 3/20 at 8:30); 3:30: (See 3/20 at 6); at 6: *Loyalties* (Canada, 1986), dir. Anne Wheeler, and *Gravity Never Sleeps* (U.S., 1986), dir. Ken Bailey; 8:30: (See 3/19 at 6). 3/22 at 1: (See 3/19 at 8:30); 3:30: (See 3/21 at 6); at 6: *A Hero's Journey: The World of Joseph Campbell* (U.S., 1987), dir. William Free and Janelle Balnicke, and *Dark Hair* (Japan, 1986), dri. Midori Kurisaki; at 9: *A Woman From the Provinces* (Poland, 1985), dir. Andrzej Barański. 3/23 at 6: (See 3/22 at 9); 8:30: (See 3/22 at 6). 3/24 at 6: *My Life as a Dog* (Sweden, 1985), dir. Lasse Hallström; 8:30: *My Friend Ivan Lapshin* (U.S.S.R., 1984), dir. Alexei German.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. (621-0618). Free. 3/19 at noon: "Issues of a Nuclear Age": *The War Game* (1966), dir. Peter Watkins, *Survivors* (1982), dir. Steven Okazki, and *Pica-don,* dir. Renzo Kinoshita; at 6: "Meet the Makers—Video": Works by Matthew Schlanger; Schlanger present. 3/17 at noon: "The Bard": *Hamlet* (1948), dir. Laurence Olivier; 2:30: "The Short Story on Film": Edgar Allan Poe's *The Tell-tale Heart* (1971), dir. Steve Carver, E. R. Benson's *Mrs. Amworth* (1975), dir. Alvin Rakoff, and Nathaniel Hawthorne's *Rappacini's Daughter* (1980), dir. Dezso Magyar.

NEW YORK UNIVERSITY—Tisch School of the Arts, Basement Theatre 006; 721 Broadway, at Waverly Pl. (598-2816). $6; senior citizens and students $3. 3/18 at 8: Concert videos by Reynold Weidenaar; live music.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; members, senior citizens, and students $4. Through 4/23: "The Age of New Yorker Films"; separate admission to each film. 3/17–19 at 6: *Gods of the Plague* (West Germany, 1969), dir. Rainer Werner Fassbinder; at 8: *Everything for Sale* (Poland, 1968), dir. Andrzej Wajda; at 10: *Socrates* (Italy, 1979), dir. Roberto Rossellini. 3/20–22 at 6:15: *Stroszek* (West Germany, 1977), dir. Werner Herzog; at 8: *Passe ton bac d'abord* (France, 1979), dir. Maurice Pialat; at 10: *The Left-handed Woman* (West Germany, 1978), dir. Peter Handtke; 3/21–22 at 4: *The Life of Oharu* (Japan, 1952), dir. Kenji Mizoguchi. 3/24–26 at 6: *The Gods and the Dead* (Brazil, 1971), dir. Ruy Guerra; at 8: (See 3/20–22 at 8); at 10: *The Fire Within* (France, 1964), dir. Louis Malle. "Public Service" (free): Sat.–Sun. at 2, through 4/5: *Gates of Heaven* (1971), dir. Errol Morris.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 4/4: "Art Goes Pop: Pop Goes Art." 3/21 at 2: *George Segal* (1979), dir. Michael Blackwood.

ST. MARK'S CHURCH—Second Ave. and 10th St. (674-0910). Contribution $5. 3/16 at 8: "Monday Night Performance Series," including *Department of the Interior* and *Traveling Incommunicado,* films by Nina Fonoroff.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $6; members $5. 3/20 at 8: *Dulce Patria* (Chile, 1986), dir. Juan-Andres Racz.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 3/20: "Social Engagement: Women's Video in the '80s." 3/18 at noon: *Trick or Drink* (1984), by Vanalyne Green, *Secret Sounds Screaming: The Sexual Abuse of Children* (1986), by Ayoka Chenzira, and *Scenes From the Micro War* (1985), by Sherry Millner; at 3: *Freedom of Information Tape 1: Jean Seberg* (1980), by Margia Kramer, *Joan Braderman Reads the National Enquirer* (1983), by Paper Tiger Television, and *A Simple Case for Torture, or How Not to Sleep at Night* (1983), by Martha Rosler. 3/19 at noon: *Just Because of Who We Are* (1986), by Hera Media, and *Gotta Make This Journey* (1983), by Michelle Parkerson; at 3: *Sign on a Truck* (1984), by Jenny Holzer, and *The Trial of Tilted Arc* (1985), by Shu Lea Cheang. 3/20 at noon: *Women of Steel* (1985), by Mon Valley Media, *Fina Bathrick Reads Working Woman* (1983), by Paper Tiger Television, and *The Maids!* (1985), by Muriel Jackson; at 3: (See 3/18 at noon).

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave (547-2444). #1—*Lethal Weapon.* #2—*A Nightmare o*
Elm Street, Part 3. #3—Through 3/19: *Witchboard*
Beg. 3/20: *Burglar.* #4—*Evil Dead 2.*

101. AMERICAN—East Ave. at Metropolitan Ave (828-3322). #1—*Angel Heart.* #2—*Heat.* #3—*Witch*
board. #4—*Platoon.*

102. CITY—2081 Bartow Ave., in Co-op City (379
4998). #1—*Witchboard.* #2—Through 3/19: *Hoosier*
Beg. 3/20: *Platoon.*

103. DALE—W. 231st St. at Broadway (884-5300
#1—*Lethal Weapon.* #2—*Witchboard.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511
Evil Dead 2.

105. FAIRMONT—E. Tremont Ave. nr. Crotona Av
(901-3322). #1—*Evil Dead 2.* #2—Through 3/19:
Nightmare on Elm Street, Part 3. Beg. 3/20: *Burgla*
#3—*Witchboard.*

106. INTERBORO—E. Tremont Ave. nr. Bruckn
Blvd. (792-2100). #1—*Tin Men.* #2—*Angel Hea*
#3—*Lethal Weapon.* #4—Through 3/19: *Outrageo*
Fortune. Beg. 3/20: *Burglar.*

107. KENT—E. 167th St. nr. Grand Concourse (36
1288). *Angel Heart.*

108. LOEWS PARADISE—E. 188th St. at Grand Co
course (367-1288). #1—*A Nightmare on Elm Stre*
Part 3. #2—*Evil Dead 2.* #3—*Platoon.* #4—*Witc*
board.

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*A Nightmare on Elm Street, Part 3.* #2—*Evil Dead 2.* #3—*Lethal Weapon.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Tin Men.* #2—*Platoon.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Heat.* #2—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.* #3—*Lethal Weapon.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Heat.* #2—*Evil Dead 2.* #3—*Lethal Weapon.* #4—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.* #5—*Witchboard.* #6—*Tin Men.* #7—*A Nightmare on Elm Street, Part 3.* #8—*Some Kind of Wonderful.* #9—*Outrageous Fortune.* #10—*Black Widow.* #11—*"Crocodile" Dundee.* #12—*Platoon.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Angel Heart.* #2—*Tin Men.* #3—*Platoon.* #4—*Outrageous Fortune.* #5—*Radio Days.* #6—*Evil Dead 2.* #7—*Hoosiers.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). #1—Through 3/19: *Hoosiers.* #2—Through 3/19: *Crimes of the Heart.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Witchboard.* #2—*Outrageous Fortune.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Tin Men.* #2—Through 3/19: *Some Kind of Wonderful.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Lethal Weapon.* #2—*Tin Men.* #3—Through 3/19: *Outrageous Fortune.* Beg. 3/20: *Burglar.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). Program unavailable.

207. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Evil Dead 2.* #2—*A Nightmare on Elm Street, Part 3.*

208. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Lethal Weapon.* #2—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.*

09. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Lethal Weapon.* #2—*Heat.* #3—*Witchboard.* #4—Through 3/19: *Some Kind of Wonderful.* Beg. 3/20: *Burglar.* #5—*A Nightmare on Elm Street, Part 3.*

10. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Platoon.* #2—*Radio Days.*

11. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Radio Days.* #2—*Some Kind of Wonderful.*

12. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Witchboard.* #2—*A Nightmare on Elm Street, Part 3.* #3—*Evil Dead 2.* #4—*Platoon.*

13. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*A Nightmare on Elm Street, Part 3.* #2—*Some Kind of Wonderful.* #3—*Platoon.*

14. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Angel Heart.* #2—*Tin Men.* #3—Through 3/19: *Black Widow.* Beg. 3/20: *Burglar.* #4—*Evil Dead 2.*

5. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Angel Heart.* #2—*Tin Men.* #3—*Lethal Weapon.* #4—*Witchboard.* #5—Through 3/19: *Platoon; A Nightmare on Elm Street, Part 3.* Beg. 3/20: *Burglar.* #6—*Some Kind of Wonderful.*

6. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Platoon.* #2—Through 3/19: *Hoosiers.*

7. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*A Nightmare on Elm Street, Part 3.* #2—*Angel Heart.* #3—*Lethal Weapon.* #4—*Evil Dead 2.* #5—Through 3/19: *Platoon.* Beg. 3/20: *Burglar.*

8. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700). #1—*Witchboard.* #2—*Lethal Weapon.* #3—Through 3/19: *A Nightmare on Elm Street, Part 3.* Beg. 3/20: *Burglar.* #4—*Angel Heart.*

9. RKO KINGS PLAZA—Flatbush Ave. at Ave. U 253-1110). #1—*Heat.* #2—Through 3/19: *Black Widow.* Beg. 3/20: *Burglar.* #3—*Angel Heart.* #4—*Platoon.*

0. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Tin Men.* #2—*Outrageous Fortune.* #3—Through 3/19: *Mannequin.* Beg. 3/20: *Black Widow.* #4—*Witchboard.* #5—*Lethal Weapon.*

221. WALKER—18th Ave. at 64th St. (232-4500). #1—*Heat.* #2—Through 3/19: *Mannequin.* Beg. 3/20: *Iron Warrior.* #3—*Radio Days.* #4—*Lethal Weapon.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Lethal Weapon.* #2—*Angel Heart.* #3—*Evil Dead 2.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Heat.* #6—Through 3/19: *Platoon.* Beg. 3/20: *Burglar.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Radio Days.* #2—Through 3/19: *Over the Top.*

302. BAYSIDE—MOVIES AT BAYSIDE—(225-7711). #1—*Angel Heart.* #2—*Tin Men.* #3—*Outrageous Fortune.* #4—Through 3/19: *Some Kind of Wonderful.* Beg. 3/20: *Platoon.*

303. CORONA—PLAZA—(639-7722). Through 3/19: *Heartbreak Ridge; Pale Rider.* Beg. 3/20: *The Mission; Police Academy 3.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Lethal Weapon.* #2—*Tin Men.* #3—*Outrageous Fortune.* #4—*Heat.* #5—*Platoon.* #6—*A Nightmare on Elm Street, Part 3.* #7—*Evil Dead 2.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Nightmare on Elm Street, Part 3.* #2—*Platoon.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*A Nightmare on Elm Street, Part 3.* #2—*Lethal Weapon.* #3—Through 3/19: *Platoon.* Beg. 3/20: *Iron Warrior.* #4—*Evil Dead 2.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Outrageous Fortune.* #2—*Platoon.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*A Room With a View; Lady and the Tramp.* #2—*The Morning After.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Heat.* #2—*Black Widow.* #3—*Outrageous Fortune.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Tin Men.* #2—*Radio Days.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Some Kind of Wonderful.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Lethal Weapon.* #2—*Angel Heart.* #3—Through 3/19: *Evil Dead 2.* Beg. 3/20: *Burglar.* #4—*Mannequin.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Evil Dead 2.* #2—*Witchboard.* #3—*Tin Men.* #4—*Lethal Weapon.* #5—*Platoon.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800). #1—*Some Kind of Wonderful.* #2—*Angel Heart.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*A Nightmare on Elm Street, Part 3.* #2—*Angel Heart.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Lethal Weapon.* #2—*Platoon.* #3—Through 3/19: *Evil Dead 2.* Beg. 3/20: *Burglar.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 3/19: *Some Kind of Wonderful.* #2—*Black Widow.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Lethal Weapon.* #2—*Outrageous Fortune.* #3—*Platoon.*

319. REGO PARK—LOEWS LEFRAK CITY—(699-4700). #1—*Dead of Winter.* #2—*The Bedroom Window.* #3—*From the Hip.*

320. ROCKAWAY PARK—SURFSIDE—(945-4632). Program unavailable.

321. SUNNYSIDE—CENTER—(784-3050). #1—*Platoon.* #2—*Tin Men.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*A Nightmare on Elm Street, Part 3.* #2—*Witchboard.*

401. NEW DORP—HYLAN—(351-6601). #1—*Some Kind of Wonderful.* #2—*Platoon.*

402. NEW DORP—LANE—(351-2110). *Tin Men.*

403. NEW DORP—RAE—(979-0444). #1—*Lethal Weapon.* #2—*Angel Heart.* #3—Beg. 3/20: *Burglar.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1—*Heat.* #2—*Outrageous Fortune.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Lethal Weapon.* #2—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Platoon.* #2—*Radio Days; An American Tail.*

501. BELLMORE—MOVIES—(783-7200). Through 3/19: *Crimes of the Heart.* Beg. 3/20: *Hoosiers.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 3/19: *A Room With a View.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Lethal Weapon.* #2—*Heat.* #3—*Witchboard.* #4—Through 3/19: *Black Widow.* Beg. 3/20: *Burglar.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Tin Men.* #2—*Outrageous Fortune.* #3—*Angel Heart.* #4—*A Nightmare on Elm Street, Part 3.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007). #1—*Angel Heart.* #2—*Platoon.* #3—*Some Kind of Wonderful.* #4—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Angel Heart.* #2—Through 3/19: *Some Kind of Wonderful.* Beg. 3/20: *Burglar.* #3—*Heat.*

507. HEWLETT—RKO—(791-6768). Through 3/19: *Evil Dead 2.* Beg. 3/20: *From the Hip.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Witchboard.* #2—*Heat.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Evil Dead 2.* #2—*Black Widow.* #3—*Platoon.* #4—*Some Kind of Wonderful.* #5—*Hoosiers.* #6—*Lethal Weapon.*

510. LAWRENCE—RKO—(371-0203). #1—Through 3/19: *Outrageous Fortune.* Beg. 3/20: *Burglar.* #2—*Heat.* #3—*Witchboard.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Evil Dead 2.* #2—Through 3/19: *A Room With a View.* Beg. 3/20 (tent.): *Black Widow.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*A Nightmare on Elm Street, Part 3.* #2—*Platoon.* #3—*Angel Heart.* #4—*Some Kind of Wonderful.* #5—*Tin Men.* #6—*Outrageous Fortune.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 3/19: *Black Widow.* Beg. 3/20: *Hoosiers.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Angel Heart.* #2—*Platoon.* #3—*Radio Days.* #4—*Tin Men.*

515. MALVERNE—TWIN—(599-6966). #1—*Black Widow.* #2—Through 3/19: *A Room With a View.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Tin Men.*

517. MASSAPEQUA—PEQUA—(799-6464). *Outrageous Fortune.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 3/19: *Some Kind of Wonderful.* Beg. 3/20: *Tin Men.* #2—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.* #3—*Lethal Weapon.* #4—*Platoon.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Witchboard.* #7—*Evil Dead 2.* #8—*Heat.* #9—*Angel Heart.*

519. MERRICK—TWIN—(546-1270). #1—Through 3/19: *Black Widow.* #2—Through 3/19: *"Crocodile" Dundee.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Hoosiers.* #2—*Radio Days.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 3/19: *Black Widow.* #2—Through 3/19: *Mannequin.*

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—*Radio Days.* #2—*A Nightmare on Elm Street, Part 3.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—Through 3/19: *Lethal Weapon.* Beg. 3/20: *Burglar.* #2—*Hoosiers.* #3—*Witchboard.* #4—*A Nightmare on Elm Street, Part 3.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). *Some Kind of Wonderful.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121). #1—Through 3/19: *Hoosiers.* Beg. 3/20: *A Nightmare on Elm Street, Part 3.* #2—*Lethal Weapon.*

526. ROSLYN—ROSLYN—(621-8488). #1—*A Room With a View.* #2—*Radio Days.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Angel Heart.* #2—*Tin Men.* #3—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.*

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MOVIES

528. SYOSSET—UA CINEMA 150—(364-0700). *Outrageous Fortune.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100). #1—*Mannequin.* #2—*Black Widow.* #3—*Angel Heart.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—Through 3/19: *Critical Condition.* 3/20: *Burglar.* #2—*Evil Dead 2.* #3—*Witchboard.* #4—*Lethal Weapon.* #5—*Heat.* #6—*Tin Men.* #7—*The Golden Child.* #8—*A Nightmare on Elm Street, Part 3.* #9—*Some Kind of Wonderful.* #10—*Platoon.* #11—*Outrageous Fortune.* #12—*"Crocodile" Dundee.*

531. WANTAGH—RKO—(781-6969). Through 3/19: *The Bedroom Window.* Beg. 3/20: *From the Hip.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Evil Dead 2.* #2—Through 3/19: *A Nightmare on Elm Street, Part 3.* Beg. 3/20: *Burglar.* #3—*Lethal Weapon.*

533. WESTBURY—WESTBURY—(333-1911). #1—Through 3/19: *Hoosiers.* Beg. 3/20: *'Round Midnight.* #2—*Outrageous Fortune.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Heat.* #2—*Tin Men.* #3—*Lethal Weapon.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 3/19: *Some Kind of Wonderful.* #2—*Outrageous Fortune.* #3—*Evil Dead 2.*

602. BAY SHORE—CINEMA—(665-1722). *Angel Heart.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Platoon.* #2—Through 3/19: *Over the Top.*

605. BRENTWOOD—BRENTWOOD—(273-3900). Through 3/19: *Light of Day.* Beg. 3/20: *Over the Top.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Some Kind of Wonderful.* #2—*Black Widow.* #3—*Lethal Weapon.* #4—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.* #5—*Platoon.* #6—*Evil Dead 2.* #7—*A Nightmare on Elm Street, Part 3.* #8—*Tin Men.* #9—*Heat.* #10—*Outrageous Fortune.* #11—*"Crocodile" Dundee.* #12—*Witchboard.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Heat.* #2—*Witchboard.* #3—*Evil Dead 2.* #4—*Radio Days.* #5—*Black Widow.* #6—*A Nightmare on Elm Street, Part 3.* #7—*Some Kind of Wonderful.* #8—*Hoosiers.* #9—*Outrageous Fortune.* #10—*Platoon.* #11—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.* #12—*Lethal Weapon.*

609. COMMACK—RKO—(499-4545). #1—*Angel Heart.* #2—*Tin Men.*

610. CORAM—PINE—(698-6442). #1—*Platoon.* #2—*Hoosiers.* #3—*Black Widow.* #4—*A Nightmare on Elm Street, Part 3.*

611. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Lethal Weapon.* #2—*Tin Men.* #3—*Platoon.* #4—*Outrageous Fortune.* #5—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.* #6—*Heat.* #7—*Angel Heart.* #8—*Some Kind of Wonderful.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Tin Men.* #2—*Lethal Weapon.* #3—*Outrageous Fortune.* #4—*Angel Heart.* #5—Through 3/19: *Some Kind of Wonderful.* Beg. 3/20: *Burglar.*

613. ELWOOD—ELWOOD—(499-7800). #1—Through 3/19: *Some Kind of Wonderful.* Beg. 3/20 (tent.): *'Round Midnight.* #2—*A Room With a View.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Heat.* #4—Through 3/19: *Evil Dead 2.* Beg. 3/20: *Burglar.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). *Lethal Weapon.*

618. ISLIP—ISLIP—(581-5200). #1—*Lethal Weapon.* #2—*Outrageous Fortune.* #3—*Tin Men.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550). *Heat.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 3/19: *Light of Day.* Beg. 3/20: *Over the Top.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.* #2—*Radio Days.* #3—*Platoon.* #4—*Lethal Weapon.* #5—*Witchboard.* #6—*Angel Heart.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 3/19: *The Morning After.* Beg. 3/20: *Children of a Lesser God.*

624. OAKDALE—OAKDALE—(589-8118). Through 3/19: *"Crocodile" Dundee.* Beg. 3/20: *Over the Top.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Black Widow.* #2—*Mannequin.* #3—Through 3/19: *Hoosiers.* Beg. 3/20: *Burglar.* #4—*Tin Men.* #5—*Angel Heart.* #6—*A Nightmare on Elm Street, Part 3.* #7—*Platoon.* #8—*Witchboard.* #9—*Outrageous Fortune.* #10—*Some Kind of Wonderful.* #11—*Evil Dead 2.* #12—*Heat.* #13—*Lethal Weapon.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Children of a Lesser God.* #2—*Over the Top.* #3—*Dead of Winter.*

627. PORT JEFFERSON—MINI EAST—(928-6555). Through 3/19: *A Room With a View.* Beg. 3/20: *Burglar.* **WEST**—*Lethal Weapon.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 3/19: *The Decline of the American Empire.* Beg. 3/20: *Sid & Nancy.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Witchboard.* #2—Through 3/19: *Outrageous Fortune.* Beg. 3/20: *Burglar.* #3—*Platoon.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Outrageous Fortune.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Platoon.* #2—Through 3/19: *Hoosiers.* Beg. 3/20: *Burglar.* #3—Through 3/19: *Some Kind of Wonderful.* Beg. 3/20: *Radio Days.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Platoon.* #2—*Some Kind of Wonderful.* #3—*Angel Heart.*

636. WEST ISLIP—TWIN—(669-2626). #1—Through 3/19: *Black Widow.* Beg. 3/20 (tent.): *Mannequin.* #2—Through 3/19: *Hoosiers.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Outrageous Fortune.* #2—*Black Widow.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Platoon.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Outrageous Fortune.* #2—*Tin Men.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Some Kind of Wonderful.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Beg. 3/20: *'Round Midnight.* #2—*Angel Heart.* #3—Through 3/19: *"Crocodile" Dundee.* Beg. 3/20: *84 Charing Cross Road.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 3/19: *Hoosiers.* Beg. 3/20: *Hollywood Shuffle.* #2—*Platoon.*

704. HARRISON—CINEMA—(835-5952). Through 3/19: *Hoosiers.*

705. HARTSDALE—CINEMA—(428-2200). #1—*A Nightmare on Elm Street, Part 3.* #2—*Lethal Weapon* #3—Through 3/19: *Witchboard.* Beg. 3/20: *Burglar* #4—*Heat.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Witchboard.* #2—*Heat.* #3—Through 3/19: *Radio Days.* Beg. 3/20: *Burglar.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Some Kind* *Wonderful.* #6—*Hoosiers.* #7—*Platoon.* #8—*Letha* *Weapon.* #9—*Outrageous Fortune.* #10—*Tin Men.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Tin Me*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Lethal Weapo* #4—Through 3/19: *Black Widow.* Beg. 3/20: *Burgla*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 3/19: *Evil Dead 2.* Beg. 3/20: *'Round Mi* *night.* #2—Through 3/19: *Hoosiers.* Beg. 3/20: *Bu* *glar.* #3—*Lethal Weapon.* #4—*Platoon.* #5—*Ang* *Heart.*

710. MOUNT VERNON—PARKWAY—(664-3311 Through 3/19: *Hoosiers.* Beg. 3/20: *Black Widow.*

711. NEW ROCHELLE—RKO PROCTORS—(632-110 #1—*Lethal Weapon.* #2—Through 3/19: *A Nightma* *on Elm Street, Part 3.* Beg. 3/20: *Burglar.*

712. NEW ROCHELLE—TOWN—(632-9700). *Evil Dead*

713. OSSINING—ARCADIAN—(941-5200). #1—*An* *Heart.* #2—*Lethal Weapon.* #3—*Outrageous Fortune.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Ra* *Days.* #2—*Hoosiers.* #3—*"Crocodile" Dundee.* #4 *Black Widow.* #5—*A Room With a View.* #6—*E* *Dead 2.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Some Kind of Wonderful.* #2—*Lethal Weapon.* #3—*A Nightmare on Elm Street, Part 3.* #4—*Witchboard.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 3/19: *Outrageous Fortune.*

717. PLEASANTVILLE—ROME—(769-0720). #1—*Some Kind of Wonderful.* #2—*Evil Dead 2.* #3—*Over the Top.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 3/19: *Some Kind of Wonderful.* #2—*Radio Days.*

719. SCARSDALE—FINE ARTS—(723-6699). *Angel Heart.*

720. SCARSDALE—PLAZA—(725-0078). Program unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Outrageous Fortune.* #2—*Some Kind of Wonderful.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Tin Men.* #2—*Outrageous Fortune.* #3—Through 3/19: *Black Widow.* #4—*Lethal Weapon.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Platoon.* #2—*Heat.* #3—*Mannequin.* #4—*Radio Days.* #5—*Evil Dead 2.* #6—Through 3/19: *Some Kind of Wonderful.* Beg. 3/20: *Burglar.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Heat.* #2—*Evil Dead 2.* #3—*Angel Heart.* #4—*Platoon.* #5—Through 3/19: *Hoosiers.* Beg. 3/20: *Burglar.* #6—*Mannequin.* #7—*Tin Men.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Outrageous Fortune.* #2—*Evil Dead 2.*

Rockland County

752. NANUET—MALL—(623-6336). *Hoosiers.*

753. NANUET—ROUTE 59—(623-3355). *Heat.*

754. NANUET—RKO MOVIES—(623-0211). #1—*Lethal Weapon.* #2—*Angel Heart.* #3—*Tin Men.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Platoon.*

755. NEW CITY—TOWN—(634-5100). #1—*Witchboard.* #2—*Outrageous Fortune.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Heat.* #2—Through 3/19: *Mannequin.* Beg. 3/20: *Burglar.*

757. NYACK—CINEMA EAST—(358-6631). *Radio Days.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—Through 3/19: *Some Kind of Wonderful.* Beg. 3/20: *Evil Dead 2.* #2—*Tin Men.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Outrageous Fortune.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Platoon.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Radio Days.* #2—*Some Kind of Wonderful.*

763. STONY POINT—9 W CINEMA—(942-0303). Through 3/19: *Hoosiers.* Beg. 3/20: *Some Kind of Wonderful.*

64. SUFFERN—LAFAYETTE—(357-6030). *A Nightmare on Elm Street, Part 3.*

CONNECTICUT

AREA CODE 203

Fairfield County

00. BROOKFIELD—FINE ARTS—(775-0070). #1—*Platoon.* #2—*Heat.*

01. DANBURY—CINE—(743-2200). #1—*Outrageous Fortune.* #2—Through 3/19: *Hoosiers.* Beg. 3/20: *Burglar.* #3—*Some Kind of Wonderful.*

02. DANBURY—CINEMA—(748-2923). #1—*Tin Men.* #2—*Lethal Weapon.*

03. DANBURY—PALACE—(748-7496). #1—Through 3/19: *Witchboard.* Beg. 3/20: *Evil Dead 2.* #2—*Angel Heart.* #3—*A Nightmare on Elm Street, Part 3.*

5. FAIRFIELD—COMMUNITY—(255-6555). #1—*Heat.* #2—*Hoosiers.*

6. FAIRFIELD—COUNTY—(334-1411). *Platoon.*

7. GREENWICH—CINEMA—(869-6030). #1—*Platoon.* #2—*Radio Days.*

8. GREENWICH—PLAZA—(869-4030). #1—*Tin Men.* #2—*Some Kind of Wonderful.* #3—Beg. 3/20: *'Round Midnight.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Platoon.* #2—Through 3/19: *Outrageous Fortune.* Beg. 3/20: *Tin Men.*

810. NORWALK—CINEMA—(838-4504). #1—Through 3/19: *Hoosiers.* Beg. 3/20: *Burglar.* #2—*Angel Heart.*

811. NORWALK—NORWALK—(866-9202). *A Nightmare on Elm Street, Part 3.*

812. RIDGEFIELD—CINEMA—(438-3338). Program unavailable.

813. SOUTH NORWALK—SONO—(866-9202). *A Room With a View; Sid & Nancy.*

814. SPRINGDALE—STATE—(325-0250). Through 3/19: *Children of a Lesser God; Crimes of the Heart.*

815. STAMFORD—AVON—(324-9205). #1—*A Nightmare on Elm Street, Part 3.* #2—Through 3/19: *Angel Heart.* Beg. 3/20: *Evil Dead 2.*

816. STAMFORD—CINEMA—(324-3100). #1—*Outrageous Fortune.* #2—*Hoosiers.* #3—*Heat.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Lethal Weapon.* #2—Through 3/19: *Witchboard.* Beg. 3/20: *Burglar.*

818. TRUMBULL—TRANS-LUX—(374-0462). #1—*Some Kind of Wonderful.* #2—*Lethal Weapon.* #3—*Tin Men.*

819. WESTPORT—FINE ARTS—(227-3324). #1—*Tin Men.* #2—*Some Kind of Wonderful.* #3—(227-9619). *Platoon.* #4—(226-6666). *Lethal Weapon.*

820. WESTPORT—POST—(227-0500). *Outrageous Fortune.*

821. WILTON—CINEMA—(762-5678). *Heat.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—Through 3/19: *Lethal Weapon.* Beg. 3/20: *Burglar.* #2—*A Nightmare on Elm Street, Part 3.* #3—Through 3/19: *Platoon.* #4—*Witchboard.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Witchboard.* #2—*A Nightmare on Elm Street, Part 3.*

902. JERSEY CITY—STATE—(653-5200). #1—*Angel Heart.* #2—*Evil Dead 2.* #3—*Lethal Weapon.* #4—Through 3/19: *Heat.* Beg. 3/20: *Burglar.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200). #1—*Lethal Weapon.* #2—*Witchboard.* #3—*Angel Heart.* #4—*Evil Dead 2.* #5—*Mannequin.* #6—*Radio Days.* #7—*Black Widow.* #8—*Some Kind of Wonderful.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Tin Men.* #2—*Platoon.* #3—*Hoosiers.* #4—*Outrageous Fortune.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Heat.*

905. UNION CITY—SUMMIT—(865-4120). Through 3/19: *Hoosiers; Alien Predator.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 3/19: *Hoosiers; Alien Predator.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Angel Heart.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1—Through 3/19: *A Nightmare on Elm Street, Part 3.* Beg. 3/20: *Burglar.* #2—*Witchboard.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Heat.*

914. LIVINGSTON—COLONY—(992-0800). *Tin Men.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Tin Men.*

916. MILLBURN—RKO—(376-0800). #1—*Platoon.* #2—*Witchboard.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Tin Men.* #2—*Radio Days.* #3—*Outrageous Fortune.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Evil Dead 2.* #2—*Lethal Weapon.* #3—*Lady and the Tramp.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Outrageous Fortune.* #2—*Platoon.* #3—Through 3/19: *Heat.* Beg. 3/20: *Burglar.* #4—Through 3/19: *Hoosiers.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Platoon.* #2—*Angel Heart.* #3—*Black Widow.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—Through 3/19: *Some Kind of Wonderful.* #2—*Lethal Weapon.* #3—Through 3/19: *Mannequin.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 3/19: *A Room With a View.*

931. CRANFORD—RKO—(276-9120). #1—*Heat.* #2—*A Nightmare on Elm Street, Part 3.*

932. ELIZABETH—ELMORA—(352-3483). *Hoosiers; Allan Quatermain and the Lost City of Gold.*

933. LINDEN—QUAD—(925-9787). #1—*Angel Heart.* #2—*Platoon.* #3—*Mannequin.* #4—*Black Widow.* #5—*Lady and the Tramp.*

934. UNION—FIVE POINTS—(964-3466). #1—*Lethal Weapon.* #2—Through 3/19: *Outrageous Fortune.* Beg. 3/20: *Burglar.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Radio Days.*

936. UNION—RKO—(686-4373). #1—*Tin Men.* #2—*Some Kind of Wonderful.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Radio Days.* #2—*Angel Heart.* #3—*Mannequin.*

938. WESTFIELD—TWIN—(654-4720). #1—Through 3/19: *Hoosiers.* #2—*Platoon.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—Through 3/19: *Hoosiers; Lady and the Tramp.* #2—*A Nightmare on Elm Street, Part 3.*

951. CLOSTER—CLOSTER—(768-8800). *Some Kind of Wonderful; Lady and the Tramp.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Lethal Weapon.* #4—*Tin Men.*

953. EMERSON—TOWN—(261-1000). #1—*Angel Heart.* #2—*Heat.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*The Mission.* #2—Through 3/19: *Over the Top.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Some Kind of Wonderful.* #2—*A Nightmare on Elm Street, Part 3.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Heat.* #2—Through 3/19: *Black Widow.* Beg. 3/20: *Burglar.*

957. FORT LEE—SHARON—(224-0202). Through 3/19: *A Room With a View; Radio Days.* Beg. 3/20: *84 Charing Cross Road.*

958. OAKLAND—TWIN—(337-4478). #1—*Lethal Weapon.* #2—Through 3/19: *"Crocodile" Dundee.* Beg. 3/20: *Burglar.*

959. PARAMUS—CINEMA 35—(845-5070). Beg. 3/20: *'Round Midnight.*

960. PARAMUS—DRIVE-IN—(368-1440). 3/20-22: *Three Amigos; Back to School.*

961. PARAMUS—RKO BERGEN MALL—(845-4449). Through 3/19: *Hoosiers.* Beg. 3/20: *Hollywood Shuffle.*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1—*Lethal Weapon.* #2—*Mannequin.* #3—*Some Kind of Wonderful.* #4—*Heat.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Outrageous Fortune.* #7—*Angel Heart.* #8—Through 3/19: *Radio Days.* Beg. 3/20: *Burglar.* #9—*Black Widow.* #10—*Platoon.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1—*Tin Men.* #2—*Evil Dead 2.* #3—*Witchboard.*

964. RAMSEY—CINEMA—(825-2090). *Outrageous Fortune.*

965. RAMSEY—INTERSTATE—(327-0153). Program unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 3/19: *Over the Top.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1—*Witchboard.* #2—*Some Kind of Wonderful.* #3—Through 3/19: *Outrageous Fortune.* Beg. 3/20: *A Nightmare on Elm Street, Part 3.* #4—*Heat.*

968. RUTHERFORD—WILLIAMS CENTER—(933-3700). #1—Through 3/19: *Black Widow; An American Tail.* #2—Through 3/19: *Mannequin.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Mission.* #2—*"Crocodile" Dundee.* #3—*The Decline of the American Empire.* #4—*An American Tail.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Lethal Weapon.* #2—*Hoosiers.* #3—*Radio Days.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Tin Men.* #4—Through 3/19: *Tin Men.* Beg. 3/20: *Burglar.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

ANGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the elusive trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. R. **7, 30, 64, 85, 86, 89, 101, 106, 107, 200, 214, 215, 217, 218, 219, 300, 302, 312, 314, 315, 403, 504, 505, 506, 512, 514, 518, 527, 529, 602, 609, 611, 612, 621, 625, 635, 702, 709, 713, 719, 724, 754, 803, 810, 815, 902, 903, 910, 920, 933, 937, 953, 962**

ANIMATION CELEBRATION—(1 hr. 30 min.; 1987) A compilation of 22 animated films from seven nations—the best of the Los Angeles Animation Celebration. The collection includes a variety of styles and techniques, including computer, clay, stop-motion, and traditional cel animation. **4, 87**

BETTY BLUE—(2 hr.; 1986) In French, Eng. subtitles. French sensation Béatrice Dalle plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg (Jean-Hugues Anglades), a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg, awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty goes crazy, but it's the fault of an uptight society. The movie is so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (11/17/86) **87**

BEYOND THERAPY—(1 hr. 33 min.; 1987) Robert Altman's messy, incoherent adaptation of Christopher Durang's play is a terrible misfortune from beginning to end. Altman's hiccuping whimsicality—the convoluted, everything-happening-at-once method of directing—twists a straightforward satire of "relationships" into a piece of whirling delirium. As always, the movie camera has a way of making last year's subversive Off Broadway play seem obvious and infantile. We're supposed to crack up at the idea that everyone is a liar and a neurotic, that shrinks are crazier than their patients. In the large cast, only Tom Conti, as an incompetent Lothario, and Glenda Jackson, as a shrink exhibiting textbook symptoms of unconscious behavior, emerge with talent intact. (3/2/87) R. **60**

BLACK WIDOW—(1 hr. 40 min.; 1987) A drab, hard-working federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. In a very deluxe Hawaii, both women wind up vying for the same man (the ineffably languorous Sami Frey). Screenwriter Ronald Bass and director Bob Rafelson take a fresh, nonexploitative approach to suspense, but *Black Widow* is neither scary nor violent (a thriller loses a lot when it gives up violence), and the psychological bond between the two women isn't developed enough (the suggestion of lesbian attraction isn't pursued). But the picture is well acted, and cinematographer Conrad Hall produces a gleaming surface. With Dennis Hopper and Nicol Williamson as two of the victims. (2/16/87) R. **20, 33, 44, 48, 66, 84, 112, 214, 219, 220, 309, 317, 503, 509, 511, 513, 515, 519, 521, 529, 606, 608, 610, 625, 636, 637, 706, 708, 710, 714, 722, 903, 920, 933, 956, 962, 968**

★ **BLUE VELVET**—(2 hr.; 1986) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (9/29/86) R. **11, 42**

BURGLAR—(1 hr. 38 min.; 1987) Whoopi Goldberg stars as a bookseller on San Francisco's Haight Street who moonlights as a thief. With Bob Goldthwait, G. W. Bailey, and Lesley Ann Warren. Screenplay by Joseph Loeb III, Matthew Weisman, and Hugh Wilson, based on the "Burglar" books of Lawrence Block. Dir. Wilson. R. **10, 30, 44, 68, 85, 89, 100, 105, 106, 111, 112, 204, 208, 209, 214, 215, 217, 218, 219, 300, 312, 316, 403, 405, 503, 505, 506, 510, 518, 523, 527, 530, 532, 606, 608, 611, 612, 616, 621, 625, 627, 631, 634, 705, 706, 708, 709, 711, 723, 724, 756, 801, 810, 817, 900, 902, 911, 919, 934, 956, 958, 962, 971**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (11/3/86) R. **40, 623, 626, 814**

CRIMES OF THE HEART—(1 hr. 45 min.; 1986) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do cruel things to each other without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her husband and then makes lemonade. (12/15/86) PG-13. **48, 201, 501, 814**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **38, 112, 519, 530, 606, 624, 702, 714, 958, 969**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically, and it's rancid, ugly stuff. Attempting to unwrap sexual hypocrisies, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is all showing off; it's racy, but it feels completely inauthentic (11/24/86) R. **53, 630, 969**

84 CHARING CROSS ROAD—(1 hr. 39 min.; 1987) Te and crumpets entertainment. In 1949, Miss Helen Hanff (Anne Bancroft), a feisty New York script reader with a taste for old books, began a twenty-year correspondence with London bookseller Frank Doel (Anthony Hopkins), who satisfied her requests for goo editions at reasonable prices. This tale (based on th published letters) of the tepid mutual regard of tw epistolary bookworms may yield a tender sigh, bu certainly no more than a sigh. Bancroft has a few funny moments, but she tries much too hard to be warm as Doel, Hopkins is immensely dignified but reall rather dim. Screenwriter Hugh Whitemore and director David Jones don't try to glamorize the scrupulou pair, nor do they condescend to the hunger for book But no attempt is made to connect the books to th way these two people live. That great literature migh have some meaning and relation to experience nev seems to have occurred to anyone associated with th project. (3/2/87) PG. **52, 702, 957**

★ **THE GOOD FATHER**—(1 hr. 30 min.; 1986) Anthon Hopkins has his best movie role yet—Bill Hooper, London publishing executive who has split up wi his wife and who is convinced that feminism h turned women against their husbands. When he mee Roger Miles (Jim Broadbent), a large, jolly man giv to sudden weeping fits, his anger crystallizes. B goads Roger into starting a court case against *his* wi who is threatening to pack off to Australia with th child and her lover, a woman. With the aid of a clev swinish lawyer (Simon Callow), Bill has his reven against women, though the revenge goes further th either husband had wanted. *The Good Father,* writt by playwright Christopher Hampton (from a novel Peter Prince), is a study in self-hatred and self-dece tion. The filmmakers have pulled off an Ibsen-li feat—the displacement of one man's obsession o another's life—and the results are complex and fas nating. Dir. Mike Newell. (2/23/87) R. **63**

GOSPEL ACCORDING TO VIC—(1 hr. 32 min.; 1986) this British comedy about a Catholic remedial sch in Scotland, an atheist teacher gets caught up in a ries of miracles. With Tom Conti and Helen Mirren. Written and directed by Charles Gormley. PG-13. **46**

HEAT—(1 hr. 41 min.; 1987) Burt Reynolds is Nick Escalante, once a mercenary and now a compulsive gambler, who takes on the mob to avenge the savage beating of his ex-girlfriend. With Karen Young, Peter MacNicol, Howard Hesseman, and Diana Scarwid. Screenplay by William Goldman, based on his novel. Dir. R. M. Richards. R. **5, 25, 41, 47, 101, 111, 112, 209, 219, 221, 300, 304, 309, 404, 503, 506, 508, 510, 518, 530, 600, 606, 608, 611, 616, 619, 625, 705, 706, 723, 724, 753, 756, 800, 805, 816, 821, 902, 904, 912, 919, 931, 953, 956, 962, 967**

HOLLYWOOD SHUFFLE—(1 hr. 22 min.; 1987) The comedy of a young black actor trying to make it in Hollywood. With Robert Townsend, Helen Martin, Anne-Marie Johnson, John Witherspoon, and Keenen Ivory Wayans. Screenplay by Townsend and Wayans. Dir. Townsend. R. **11, 36, 66, 87, 703, 961**

HOOSIERS—(1 hr. 53 min.; 1986) A sincere, dogged, and uninspired movie about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town. See it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. Dir. David Anspaugh. (3/2/87) PG. **20, 39, 60, 65, 85, 102, 200, 201, 216, 501, 509, 513, 520, 523, 525, 533, 608, 610, 625, 634, 636, 703, 704, 706, 709, 710, 714, 724, 752, 763, 801, 805, 810, 816, 904, 905, 906, 919, 932, 938, 950, 961, 970**

KANGAROO—(1 hr. 45 min.; 1986) An adaptation of the D. H. Lawrence novel about political and sexual intrigue in Australia, the nation to which he journeyed with his wife in 1922, disgusted with English censorship and xenophobia. With Colin Friels, Judy Davis, John Walton, and Julie Nihill. Screenplay by Evan Jones. Dir. Tim Burstall. R. **49**

ETHAL WEAPON—(1 hr. 47 min.; 1987) A crime thriller starring Mel Gibson and Danny Glover as two Los Angeles homicide detectives—Vietnam vets—who are partners on a case involving a massive international ring of drug smugglers. With Gary Busey, Mitchell Ryan, Tom Atkins, and Darlene Love. Written by Shane Black. Dir. Richard Donner. R. **7, 33, 51, 68, 85, 89, 100, 103, 106, 109, 111, 112, 204, 208, 209, 215, 217, 218, 220, 221, 300, 304, 306, 312, 313, 316, 318, 403, 405, 503, 509, 518, 523, 525, 530, 532, 600, 606, 608, 611, 612, 617, 618, 621, 625, 627, 705, 706, 708, 709, 711, 713, 715, 722, 754, 802, 817, 818, 819, 900, 902, 903, 918, 921, 934, 952, 958, 962, 970**

LITTLE SHOP OF HORRORS—(1 hr. 33 min.; 1986) Consistently entertaining, this horror movie–cum–musical features a geological confusion—all strata present at once—that becomes a large part of the fun. The man-eating-plant concept, from the original 1960 horror picture, is pure sixties Roger Corman; Ellen Greene's scrunched-breasts-and-scrunched-voice tootsie, the soul of the stage musical version, is pure seventies Off Broadway; and Steve Martin's piston-legged sadistic dentist (with Bill Murray as a masochistic patient) is pure eighties movie farce. Rick Moranis does what he can with the stock role of the nerd hero. With the voice of Levi Stubbs as the plant. Dir. Frank Oz. (1/12/87) PG-13. **10**

Y TOMLIN—(1 hr. 30 min.; 1987) A documentary look at the evolution of the comedienne's hit Broadway show *The Search for Signs of Intelligent Life in the Universe,* from inception to opening night. Dir. Joan Churchill and Nicholas Broomfield. **4**

N FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. A mystical Argentinean drama about a man who suddenly appears in a mental institution, claiming to be from another planet. With Lorenzo Quinteros, Hugo Soto, and Ines Vernengo. Written and directed by Eliseo Subiela. R. **54**

NNEQUIN—(1 hr. 30 min.; 1987) In this contempoary comedy, a young department-store stockroom lerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, nd Estelle Getty. Dir. Michael Gottlieb. PG. **30, 111, 12, 208, 220, 221, 312, 405, 505, 518, 521, 527, 29, 606, 608, 611, 621, 625, 636, 723, 724, 756, 03, 921, 933, 937, 962, 968**

ARLENE—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he challenges, provokes, and contradicts; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (11/24/86) **81**

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In 18th-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (11/10/86) PG. **33, 51, 303, 954, 969**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film set in London. The great Bob Hoskins plays the small-time strong-arm George, who returns from prison and is given a job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. Everything in this movie works together—the drama has a wonderful fatalistic pull. Dir. Neil Jordan. (6/16/86) R. **11**

MY SWEET LITTLE VILLAGE—(1 hr. 40 min.; 1986) In Czech, Eng. subtitles. This film about a bunch of quirky Czech villagers is sweet indeed, but oh so itsy-bitsy small! With Janos Ban, Marian Labuda, and Rudolf Hrusinsky. Screenplay by Zdenek Sverak. Dir. Jiri Menzel. (2/2/87) PG. **11**

A NIGHTMARE ON ELM STREET, PART 3: DREAM WARRIORS—(1 hr. 36 min.; 1987) The teenagers of Elm Street fight the monstrous Freddy Krueger (Robert Englund) by entering their dreams. With Heather Langenkamp, Patricia Arquette, Priscilla Pointer, and Craig Wasson. Written by Wes Craven and Bruce Wagner. Dir. Chuck Russell. R. **21, 36, 67, 88, 89, 100, 105, 108, 109, 112, 207, 209, 212, 213, 215, 217, 218, 300, 304, 305, 306, 315, 400, 504, 512, 518, 522, 523, 525, 530, 532, 606, 608, 610, 625, 705, 706, 711, 715, 754, 764, 803, 811, 815, 900, 901, 904, 911, 931, 950, 955, 962, 967**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Bette Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. Dir. Arthur Hiller. (2/9/87) R. **20, 22, 36, 52, 88, 106, 112, 200, 202, 204, 220, 302, 304, 307, 309, 318, 404, 504, 510, 512, 516, 517, 528, 530, 533, 601, 606, 608, 611, 612, 616, 618, 625, 631, 633, 637, 700, 706, 708, 713, 716, 721, 722, 725, 755, 760, 801, 809, 816, 820, 904, 917, 919, 934, 952, 962, 964, 967, 971**

OVER THE TOP—(1 hr. 32 min.; 1987) Sylvester Stallone stars as Lincoln Hawk, a trucker with a dying wife and a young boy, whose only hope for a better life lies in competitive arm wrestling. With Robert Loggia, Susan Blakely, Rick Zumwalt, and David Mendenhall. Dir. Menahem Golan. PG. **33, 104, 301, 603, 605, 620, 624, 626, 717, 954, 966**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, facing North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **24, 31, 62, 85, 101, 102, 108, 110, 112, 200, 210, 212, 213, 215, 216, 217, 219, 300, 302, 304, 305, 306, 307, 313, 316, 318, 321, 401, 500, 505, 509, 512, 514, 516, 518, 530, 603, 606, 608, 610, 611, 616, 621, 625, 631, 634, 635, 638, 703, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 809, 819, 900, 904, 916, 919, 920, 933, 938, 952, 962, 971**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells (mostly no-talent con artists) is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and a special appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **24, 33, 62, 85, 200, 210, 211, 221, 301, 310, 500, 514, 520, 522, 526, 608, 621, 634, 706, 714, 718, 723, 757, 762, 807, 903, 917, 935, 937, 957, 962, 970**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. But everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Nicolas Cage, it might be called "The Ballad of a Recidivist") and becomes a raucous chase, but it never loses its sweet-natured farcical tone. As in their first film, *Blood Simple,* the filmmakers (Joel directs, Ethan produces, and they both write) find reserves of dignity in dopey characters. The Coens may find stupidity funny, but they never condescend to anyone. These two dummies, you are sure, deserve to have a kid. With John Goodman as an escaped con. (3/16/87) PG-13. **5, 22, 61, 84**

REICHSAUTOBAHN—(1 hr. 30 min.; 1985) In German, Eng. subtitles. A documentary about the vast highway crisscrossing Germany that was built during the Third Reich, and about the fascist propaganda that promoted it. Written and directed by Hartmut Bitomsky. **1**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (3/17/86) **11, 84, 308, 502, 511, 515, 526, 613, 627, 714, 813, 930, 957**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other exiles at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most remarkable is Gordon himself—the smoky voice, the unforced humor and grandeur. (10/13/86) R. **6, 50, 533, 613, 702, 709, 808, 959**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from director André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed and emotional performance as a divorced bourgeoise living in an angry state of frustration. Her son, a duplicitous thirteen-year-old, protects a runaway convict, and then Deneuve falls in love with the guy, which drives an Oedipal wedge between her and the boy. Téchiné has submitted his irrepressible romanticism to a disciplined narrative. The movie isn't believable, but it's emotionally and visually satisfying. With Wadeck Stanczak as the outlaw, the extraordinary-looking Claire Nebout as Stanczak's old girlfriend, Danielle Darrieux as Deneuve's mother, and Victor Lanoux as her ex-husband, a low-voiced sadist. (2/2/87) **81**

SOME KIND OF WONDERFUL—(1 hr. 35 min.; 1987) A high-school student with limited finances wants to be an artist—but works in a garage—and falls for a girl whom wealthier boys are after as well. With Eric Stoltz, Mary Stuart Masterson, Craig Sheffer, and Lea Thompson. Written by John Hughes. Dir. Howard Deutch. PG-13. **24, 67, 80, 112, 203, 209, 211, 213, 215, 302, 311, 314, 317, 401, 505, 506, 509, 512, 518, 524, 530, 601, 606, 608, 611, 612, 613, 625, 634, 635, 701, 706, 715, 717, 718, 721, 723, 759, 762, 763, 801, 808, 818, 819, 903, 921, 936, 951, 955, 962, 967**

SWIMMING TO CAMBODIA—(1 hr. 27 min.; 1987) Reviewed in this issue. **82**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. In a white wedding dress, she joins the Carmelites, openly a bride of Christ. (1/12/87) **81**

★ **TIN MEN**—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner,* here returns to Baltimore and shows us what the boys in that film might have become, and does it with the same rich impasto of talk, story, joke, and complaint—an American lyricism. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. The fight grows—the Caddy being the salesman's sign of success—into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levinson's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. Barbara Hershey, as Tilley's wife, is stuck playing the same hapless victim of male stupidity that Ellen Barkin did, with greater strength, in *Diner.* (3/9/87) R. **5, 34, 54, 85, 106, 110, 112, 200, 203, 204, 214, 215, 220, 302, 304, 310, 313, 321, 402, 504, 512, 514, 516, 518, 527, 530, 600, 609, 611, 612, 618, 625, 700, 706, 707, 722, 724, 754, 759, 802, 808, 809, 818, 819, 904, 914, 915, 917, 936, 952, 963, 971, 971**

WAITING FOR THE MOON—(1 hr. 27 min.; 1987) A fictional account of Gertrude Stein (Linda Bassett) and Alice B. Toklas (Linda Hunt) and their adventures together in 1936. With Andrew McCarthy. Screenplay by Mark Magill. Dir. Jill Godmilow. PG. **82**

WITCHBOARD—(1 hr. 31 min.; 1987) An Ouija board unleashes murderous havoc in a small Northern California community. With Todd Allen, Tawny Kitaen, Stephen Nichols, and Rose Marie. Written and directed by Kevin S. Tenney. R. **33, 68, 88, 89, 91, 100, 101, 102, 103, 105, 108, 112, 202, 209, 212, 215, 218, 220, 313, 400, 503, 508, 510, 518, 523, 530, 606, 608. 621, 625, 631, 705, 706, 715, 755, 803, 817, 900, 901, 903, 911, 916, 963, 967**

WORKING GIRLS—(1 hr. 30 min.; 1986) A look at the workaday world of women in a contemporary Manhattan brothel. With Louise Smith, Ellen McElduff, Amanda Goodwin, and Marusia Zach. Screenplay by Lizzie Borden and Sandra Kay. Dir. Borden. **45**

REVIVALS

ATLANTIC CITY—(1 hr. 45 min.; 1981) Written by playwright John Guare and directed by Louis Malle, *Atlantic City,* though a little wan and precious, is an affectionate look at the city's transformation from tattered old tart to sparkling young whore (it was shot on location in 1978—the year the first casino opened). Burt Lancaster is memorable as an aging petty criminal—when he looks at young hustler Susan Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. **2**

LA BETE HUMAINE—(1 hr. 39 min.; 1938) In French, Eng. subtitles. Jean Renoir's adaptation of the Zola novel is one of his—or anybody's—earthiest and most sensitive films. The great Jean Gabin is the engine driver tainted with the insanity of the Rougon-Macquarts, and the wonderfully slutty Simone Simon is the married woman who unwisely tries to use him. **8**

BORN YESTERDAY—(1 hr. 43 min.; 1950) Broderick Crawford as a thuggish dealer in scrap metal; Judy Holliday as his mercenary girlfriend; William Holden as the Washington newspaperman who teaches her "couth"—i.e., proper manners—so she won't disgrace the junkman. The first half is acid and funny; the second, a little lumpy. From the Garson Kanin play. Dir. George Cukor. **8**

CITIZENS BAND—(1 hr. 38 min.; 1977) Also released as *Handle With Care.* Jonathan Demme's comedy (written by Paul Brickman) is a Middle American *Midsummer Night's Dream* about the ways in which people's citizens-band-radio identities allow them to express hidden sides of themselves. It's the kind of gregarious, unpretentiously lilting "people's" comedy that one rarely sees anymore. With Paul Le Mat, Ann Wedgeworth, and Candy Clark. **86**

DARK COMMAND—(1 hr. 32 min.; 1940) A first-rate historical Western set in pre–Civil War Kansas. With Walter Pidgeon, Claire Trevor, John Wayne, Roy Rogers, and Marjorie Main. Dir. Raoul Walsh. **83**

THE FRONT—(1 hr. 34 min.; 1976) A bitter, funny, but at times heavy-handed look at the television blacklist of the fifties, a shameful, ugly episode of recent American history. A cashier (Woody Allen) becomes the front for scripts by shunned writers and is pressured by inquisitors to inform. With Zero Mostel, Herschel Bernardi, and Michael Murphy. Written by the once blacklisted Walter Bernstein. Dir. Martin Ritt. **86**

GRAND ILLUSION—(1 hr. 52 min.; 1937) In French, Eng. subtitles. Probably the best treatment ever of the dying of chivalry in warfare and the passing of aristocracy from the modern world. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **8**

LAST TANGO IN PARIS—(2 hr. 9 min.; 1973) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance does reach great eloquence in his extended monologues. Maria Schneider is his partner. Dir. Bernardo Bertolucci. **8, 86**

LOCAL HERO—(1 hr. 51 min.; 1983) Scottish writer-director Bill Forsyth creates a mood of lulling whimsy in this tale about an ambitious young oil executive from Houston (Peter Riegert) who is sent by his boss (Burt Lancaster) to buy up a small Scottish village in order to turn it into a refinery. Arriving at the place, the young American falls under a spell. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. **2**

LOLITA—(2 hr. 31 min.; 1962) Much better than the reviews indicated at the time. In Stanley Kubrick's adaptation (Nabokov did the screenplay himself), Lolita (Sue Lyon) is a couple of years older, but the book's satirical savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. The last Kubrick film before he became an institution. **86**

LOVE ON THE RUN (1979)—(1 hr. 33 min.) In French, Eng. subtitles. The fifth installment in François Truffaut's continuing saga of his alter ego, Antoine Doinel, played, as always, by Jean-Pierre Léaud. Now in his thirties, Antoine has become a shallowly narcissistic man whose one great redeeming strength is his willingness to throw himself into wild romantic encounters without a moment's thought. The movie is deft and fast, but in the end you may wonder if Doinel is worth the bother. **9**

NORTH BY NORTHWEST—(2 hr. 16 min.; 1959) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **8**

THE PARADINE CASE—(2 hr. 11 min.; 1948) A lavish, overlong, heavy drama of a British lawyer and a beautiful murder suspect, forgettably directed by Alfred Hitchcock. With Gregory Peck, Ann Todd, Valli, Charles Coburn, Charles Laughton, and Ethel Barrymore. **8**

RAN—(2 hr. 40 min.; 1985) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent adaptatio of *King Lear.* A feudal lord (Tatsuya Nakadai) cede power to his oldest son, demanding that the two others support their brother. Immediately, the olde brothers humiliate their father and betray each other and the region collapses into war. The carnage is awful. Kurosawa's style is heroic, yet the formality feel cold and distant. With Mieko Harada as the eldes son's vengeful wife. **1**

SMILES OF A SUMMER NIGHT—(1 hr. 48 min.; 1955) I Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces but also one of the two or thre absolutely great comedies the screen has produced s far. Acting, writing, and direction such as one seldo sees anywhere; only Gunnar Fischer's cinematogr phy, fine as it is, is not quite up to that of Sven Nyl vist's in Bergman's later films. **9**

TO LIVE AND DIE IN L.A.—(1 hr. 56 min.; 1985) A vicio cops-and-robbers thriller from William Friedki based on a novel by ex–Secret Service agent Gera Petievich, but really a Los Angeles retread of *T French Connection.* Again the cops use criminal met ods to catch ruthless criminals. Again there's a gre car chase. But in *L.A.,* Friedkin's style is icy and ch rather than gritty. William L. Petersen gives an exc ing performance as the lead. **9**

WILD STRAWBERRIES—(1 hr. 30 min.; 1957) In Swe ish, Eng. subtitles. Ingmar Bergman at his most b loved but not necessarily best. An old curmudge takes an automobile trip that, in the nick of tin proves a humanizing journey into self-discovery. I telligently made, beautifully acted, and full of fi Bergman touches, but a bit facile and goody-goody the last analysis. With Victor Sjöström, Bibi Ande son, and Ingrid Thulin. **2**

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erformance length is approximate; also, price changes re frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, March 18

LITHE SPIRIT—Richard Chamberlain stars in a revival of the 1941 comedy by Noël Coward, together with Blythe Danner, Judith Ivey, and Geraldine Page, about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50, Sat. at 2, Sun. at 3, $25 to $42.50. Previewing now prior to a 3/31 opening. **Neil Simon,** 250 West 52nd Street (944-9300). 2 hr 20 min. All major credit cards. **IRLS**

NCES—James Earl Jones stars in August Wilson's drama, set in the 1950s, which depicts the emotional upheavals experienced by an elderly man whose whole life is dominated by the conviction that, as a natural athlete in his youth, he could have played professional football, and the effect this has on his family relationships; directed by Lloyd Richards. Featured in the cast are Mary Alice as Jones's wife, Ray Aranha, Charles Brown, Frankie R. Faison, and Courtney B. Vance. Previews start 3/17 prior to a 3/26 opening. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 West 46th Street (221-1211). All major credit cards. 2 hr. 30 min. **IRLS**

E NERD—Mark Hamill, Robert Joy, and Peter Riegert n Larry Shue's comedy, set in Terre Haute, about an rchitect confronted by a man who once saved his life; lirected by Charles Nelson Reilly. Featured in the cast re Patricia Kalember, Pamela Blair, Wayne Tippit, nd Timmy Geissler. Previewing now prior to a 3/22 pening. Preview prices are, Tue. through Thu. at 8, Ved. and Sat. at 2, Sun. at 3, $6 to $25; Fri. and Sat. at , $20 to $25. From 3/22, Tue. through Thu. at 8, Ved. and Sat. at 2, Sun. at 3, $6 to $30, Fri. and Sat. at , $29.50 to $37.50. **Helen Hayes Theatre,** 240 Vest 44th Street (944-9450). 2 hr. 10 min. All major redit cards. **IRLS**

Thursday, March 19

E SEX—Harvey Fierstein's three one-acters: *Manny d Jake, Safe Sex,* and *On Tidy Endings,* directed by ric Concklin, and brought to Broadway from a small eater which couldn't accommodate all the people ho wanted to attend. Featured in the cast are Ricky ddison Reed, John Mulkeen, Billie McBride, Anne eSalvo, John Bolger, and the author. Previews start '19 prior to a 4/5 opening. Tue. through Fri. at 8, t. at 2 and 8, Sun. at 3 and 7; $20 to $35. **Lyceum heatre,** 149 West 45th Street (239-6200). All major edit cards. 2 hr.

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its third year. With Brian L. Green, George Merritt, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards.● ● **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace,** Broadway and 47th St. (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a private beach in the last days of summer; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. **IRLS**

DEATH AND THE KING'S HORSEMAN—Nobel Prize winner Wole Soyinka's play (which he also directs) about a Nigerian tribe which is tragically disturbed by an Englishman's interference with their native customs. Earle Hyman and Trazana Beverley are among the 33 actors, singers, dancers, and drummers in the company. Tue. through Thu. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 2, $30. **Vivian Beaumont Theatre,** 150 West 65th Street (239-6277). All major credit cards. **IRLS**

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8, Wed. and Sat. at 2. All performances except for those on the Wednesday matinees at 2 ($25 and $35) are $35 and $45. $15 tickets for the last row of the balcony are on sale the day of the performance. **Imperial,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor are the stars of a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble, music and lyrics by Harry Warren, and Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **Majestic,** 247 W. 44th St. (239-6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tue. through Thu. at 8, $30 to $35; Fri. and Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, Sun. at 3, $27.50 to $35. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $28.50. From 3/24, prices are $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton, and adapted and directed by Trevor Nunn and John Caird. Cast features Colm Wilkinson and Frances Ruffelle, with Terrence Mann, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. (200 tickets at $16 are available Mon. through Thu. when valid student I.D.s are shown at box office.) **Broadway Theatre,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SOCIAL SECURITY—Cliff Gorman and Marilu Henner star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Featured in the cast are Stefan Schnabel, Doris Belack, Caroline Aaron, and Robert Dorfman. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $22.50 to $32.50; through 3/29. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 1 hr. 34 min. All major credit cards. **IRLS**

SOUTH PACIFIC—New York City Opera presents a revival of the Richard Rodgers–Oscar Hammerstein II musical, adapted from James Michener's *Tales of the South Pacific;* directed by Gerald Freedman. The alternating casts are headed by Susan Bigelow and Marcia Mitzman as Nellie, Justino Diaz and Stanley Wexler as Emile de Becque, Muriel Costa-Greenspon and Camille Saviola as Bloody Mary. Tony Roberts is Billis and Paul Gemignani conducts the orchestra. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $7 to $40; through 4/26. **New York State Theater** at Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; $10 to $35; ($10 rear balcony at every performance). **Biltmore Theater,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the hit British musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

STEPPING OUT—Richard Harris's comedy, which offers good amiable fun, is about women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tomm[illegible]e. Featured in the cast are Carole Shelley, M[illegible] Fay, Carol Woods, Molly Regan, and Victoria Boothby. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $40. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

CLOSED

SWEET CHARITY—Ann Reinking stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark [illegible], Michael Ingram, Carrie Nygren, Irvin[illegible] Lee, Celia Tackaberry. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $30 to $45; through 3/29. **Minskoff Theatre,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

CLOSED

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger; with John K. Linton and Barry Tubb. Mon. through Thu. at 8, $30 to $38, Fri. and Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, $27.50 to $32.50, Sun. at 3, $27.50 to $32.50. **Music Box,** 239 West 45th Street (239-6200). 2 hr.

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25; through March. **Royal Court Theatre,** 301 West 55th Street (956-3500).

THE APPLE TREE—Rufus Bonds Jr., Kathy Morath, and John Sloman in a revival of the Jerry Boch–Sheldon Harnick production. It consists of three one-act musicals, based on *The Diary of Adam and Eve, The Lady or the Tiger?* and *Passionella;* directed by Robert Nigro. 3/20 through 4/11; $10. **York Theatre,** 2 East 90th Street (534-5366).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Thu. and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. With Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn, Dylan Baker, Mark Nelson, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th St. (580-1313).

CRACKWALKER—Judith Thompson's play explores the lives of people living in the lowest stratum of society; directed y the author with James Abar. With Eliabeth Berridge, Graham Greene, Joe Mantello, Matt Craven, and Frances Fisher. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $13 and $16; from 4/1. **Hudson Guild,** 441 West 26th Street (760-9810).

THE DEPOT—Eve Ensler's two-character play starring Shirley Knight, and, performing alternately, Robin Erbert and Peter Gregory; directed by Joanne Woodward. A mother participates in a protest against a proposed missile site. Tue. through Fri. at 8, Sat. at 3 and 8; $8; through 3/27. **Interart Theater,** 549 West 52nd Street (246-1050).

DIVISION STREET—Steve Tesich's revived (and revised) comedy looks at idealism in the '80s and the American Dream; directed by Risa Bramon. Featured in the cast are Novella Nelson, John Spencer, Kathleen Wilhoite, Olek Krupa, and Saul Rubinek. Tue. through Sun. at 8, Sat. at 2; $15 and $18. **Second Stage Theatre,** 2162 Broadway (307-7171).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983, by Warwik Moss, a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. Featured are Stewart Finlay-McLennan and Theo Barnes. Wed. through Sat. at 8, Sat. and Sun. at 3, $16 to $18. **Quaigh Theatre,** 108 West 43rd Street (279-4200).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838).

THE GAY DIVORCE—A revival of the Cole Porter musical, directed by Robert Brink. Featured in the cast are Paul Ames, Oliver Woodall, Deborah Dickinson, and Joaquim Romaguera. Wed. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; through 3/22; $25. **Kaufmann Theater,** 534 West 42nd Street (279-4200).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18. **American Place Theater,** 111 West 46th Street (869-4731).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Arthur Marx. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

THE KNIFE—Mandy Patinkin and Mary Elizabeth Mastrantonio head a cast of 23 in a musical, conceived, directed, and written by David Hare, music by Nick Bicat, lyrics by Tim Rose-Price, choreography by Graciela Daniele. Story tells about a husband and father of three children who has to make the most crucial decision of his life—to change his sex. $20 to $25. **Public/Newman,** 425 Lafayette St. (598-7150). **IRLS**

KVETCH—A black comedy by British playwright-director-actor Steven Berkoff which focuses on anxieties and socio-sexual relationships as observed in the American culture. Featured in the cast are Mitch Kreindel, Ruth Jaroslow, Hy Anzell, Laura Esterman and Kurt Fuller. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15 to $20. **Westside Arts,** 407 West 43rd Street (541-8394).

LADY DAY AT EMERSON'S BAR & GRILL—S. Epatha Merkerson plays Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; $26 and $27. **Westside Arts,** 407 W. 43rd St. (541-8394). ●

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

THE MIRACLE WORKER—Karen Allen stars as the patient and inspired teacher/companion in a revival of William Gibson's play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Others in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tue. through Sat. at 8 Wed., Sat., and Sun. at 2; $18 to $27. **Roundabou Theatre,** 100 East 17th Street (420-1883). **IRLS**

MONA ROGERS IN PERSON—Philip-Dimitri Galas' avant-vaudeville work starring Helen Shumaker as a ex-burlesque queen; directed by Lynne Taylor-Corbett. Tue. through Thu. at 8, Fri. and Sat. at 8 and 10 $15. **Cherry Lane,** 38 Commerce Street (989-2020)

MY GENE—Barbara Gelb's play stars Colleen Dewhurs who offers a superb performance as Carlotta Monterey, reliving her past with her husband, Eugen O'Neill, as she faces life in a mental institution; directed by Andre Ernotte. Tue. through Sat. at 8, Sun. at Sat. and Sun. at 3; $20 and $25; through 3/22. **Public/Martinson,** 425 Lafayette St. (598-7150). **IRL**

NUNSENSE—Dan Goggin's musical (and comical) a ventures of five ambitious and philanthropically-mot vated nuns, from the order of the Little Sisters of H boken, who are trying to mount a talent show to rai money for a good cause. Featured in the cast are Ma lyn Farina, Edwina Lewis, Christine Anderson, Sus Gordon-Clark, and Suzi Winson. Tue. through Sat. 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairban Theatre,** 432 West 42nd Street (239-4321). ●

ON THE VERGE—Eric Overmyer's comical play, set locations ranging from the Himalayas and Afric jungles to 1955 Eisenhower America, about a journ into space by three Victorian women (Lisa Banes, I tricia Hodges, and Laura Hicks, who all prove de cious); directed by Garland Wright. The women characters you'll care about; they draw you in, aff tionately and mischievously. Tue. through Fri. at Sat. at 2 and 8, Sun. at 3 and 7; $20 to $24. **Jo Houseman,** 450 West 42nd Street (967-9077).

RETURN TO THE RIVER—Charles Dumas wrote and st in this play about the ideological conflict betwee U.S. corporation that invests in South Africa an black attorney who works for the company and wa it to divest. It has an integrated cast featuring Joe Viviani, Jonathan Peck, Michael Haney, Nikki Barthen, Dan Kelley, and Gail O'Blenis Dukes; directed by Douglas Farren. Wed. through Sat. at 8, Sat. and Sun. at 3; $15; from 3/19. Loaves and Fish Company at **Theatre Four,** 424 West 55th Street (246-8545).

ROSE OF TWO AROMAS—Sully Diaz and Irene De Bari have the leading roles in *Rosa de Dos Aromas,* Emilio Carballido's comedy about an encounter between two women who are the wife and mistress of the same man; directed by Vicente Castro. In English, Wed., Thu., Fri. at 8; in Spanish, Sat. and Sun. at 2:30 and 8; $10; through 4/19. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

RUNAWAY—Written and directed by Stephen Romagnoli, play confronts the issues of dishonesty and prejudice in contemporary America. Thu. through Sat. at 8, Sun. at 3 and 6; 3/19 through 4/12; $12.50 and $15. **American Folk,** 241 West 55th Street (279-4200).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells about a flamboyant young lad's romance with his innocent sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

STANDUP SHAKESPEARE—Musical revue created by Kenneth Welsh and Ray Lesslee, starring Welsh, Taborah Johnson, and Thomas Young with an onstage band (original music by Leslee), the whole celebrating Shakespeare's words and songs in a standup comedy fashion; directed by Mike Nichols. Tue. through Fri. at 8,Sat.at7and10,Sun.at 3and7:30; through3/31,$20 to $30. From 4/1, $25 to $30. **Theatre 890,** 890 Broadway (533-8834).

TEEL MAGNOLIAS—Robert Harling's comedy is set in the heart of Louisiana, and dwells on the society matrons of town as they are beautified at a local beauty shop; directed by Pamela Berlin. With Blanche Baker, Rosemary Prinz, Kate Wilkinson, Mary Fogarty, Margo Martindale. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7; $13 to $16. **WPA Theatre,** 519 West 23rd Street (206-0523).

WELFTH NIGHT—Martha Burns plays Viola, Kim Staunton's the Olivia in Shakespeare's fantastic world of Illyria; directed by Mary B. Robinson. Thu. through Sat. at 8; $12; through 3/28. **Triplex Theater II,** 199 Chambers Street (618-1980).

AMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma;* both directed by Kenneth Elliott. With the author and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

ICKED PHILANTHROPY—Denis Diderot's play about a trickster trying to help a friend in need; directed by Pamela Billig. Wed. through Sat. at 8, Sat. at 3, Sun. at 3 and 7:15; $16 and $20. **Samuel Beckett Theatre,** 412 West 42nd Street (279-4200).

E WIDOW CLAIRE—Eric Stoltz, Hallie (Horton's daughter) Foote star in Horton Foote's play about suitors in a small Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $30 to $33. **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

MEN BEWARE WOMEN—Howard Barker's modern ransformation of the 1623 Jacobean play by Thomas Middleton, brings you a melodrama of sex, power, and evenge; directed by Sharon Gans. Sally Kirkland and ohn Heffernan head a cast of seventeen. Tue. hrough Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; 16.50 to $28. **Playhouse 91 Theatre,** 316 East 91st treet (831-2000).

HEATER COMPANIES

ERICAN JEWISH THEATRE—Wendy Kesselman's *I ove You, I Love You Not,* a play about a girl whose grandmother survived the Holocaust; directed by Ben Levitt. With Jennifer Dundas and Rita Carin. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7. **92nd Street Y,** 1395 Lexington Ave. (427-6000).

CHICAGO CITY LIMITS—*Taking More Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Theater,** 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—*The Musical Comedy Murders of 1940,* John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; through 3/22. You'll be seeing this uptown at the Lyceum Theater very very shortly. It's been promoted! **Circle Repertory Company Theatre,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATRE—Through 4/5, a revival of *Too Many Girls,* with music by Richard Rodgers, lyrics by Lorenz Hart, and book by George Marion Jr. Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Equity Theatre,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya. And through 5/24, with Stanislaw Wikiewicz's *The Shoemakers,* an assault on the deteriorating conditions in Europe in the 1920s. Thu. through Sat. at 8, Sun. at 3; $15. Call theater for specifics. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*Our Own Family,* four one-acters: Donald Marguiles's *Zimmer,* Michael Taav's *The Converts,* David Rush's *Scrabble,* and Susan Sandler's *The Renovation.* Tue. through Sat. (exc. Fri.) at 8, Sun. at 2 and 7; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

MABOU MINES—*Cold Harbor,* by Bill Raymond and Dale Worsley, deals with the life of Ulysses S. Grant; 3/18 through 4/19. *A Prelude to Death in Venice,* written and directed by Lee Breuer, about artistic compulsion and survival; 3/25 through 4/12. Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; 5/19 through 6/28. Tue. through Sat. at 8, Sun. at 3; $13 to $15. **Apple Corps Theater,** 368 West 20th Street (929-2955).

LA MAMA ANNEX—Priscilla Smith and Keith David appear in *Fragments of a Greek Trilogy,* two evening performances based on plays of Sophocles and Euripides; adapted and directed by Andrei Serban, music by Elizabeth Swados. Call theater for specifics. **La Mama Annex,** 74A East 4th Street (475-7710).

MANHATTAN THEATRE CLUB—Janusz Glowacki's *Hunting Cockroaches,* directed by Arthur Penn, is about Polish expatriates struggling to adjust to the oddities of city life. With Dianne Wiest, Ron Silver, Reathel Bean, Larry Block, Paul Sparer, Joan Copeland, David Berman, Martin Shakar, Paul Greco. Tue. through Sun. at 8, Sat. and Sun. at 2:30; $22 to $27; through 3/22. **Theater,** 131 West 55th Street (246-8989).

MUSIC-THEATRE GROUP—*The Hunger Artist,* conceived and directed by Martha (*Vienna: Lusthaus* and *The Garden of Earthly Delights*) Clarke, with music by Richard Peaslee, deals with the personal and literary worlds of Kafka. With David Jon, Jill Jaffe, Anthony Holland, Bill Ruyle, Rob Besserer, Brenda Currin, Paola Styron. Tue. and Fri. at 8, Wed., Thu., Sat. at 7:30 and 9:30; $15 and $20; through 4/4. **St. Clement's Theatre,** 423 West 46th Street (265-4375).

PEARL THEATRE COMPANY—Jean Racine's *Andromache,* rendered by Earle Edgerton into English especially for this production. A mother can save her child only by marrying the slayer of her husband in the aftermath of a savage war; directed by Allan Carlsen. With Joanne Camp, Robert Emmet, Eliza Ventura, Bonnie Gould, Michael McGuiness, Christian Kauffman, Robin Leslie Brown. Thu. through Sat. at 8; $10; through 3/28. **Pearl,** 125 West 22nd Street (645-7708).

PLAYWRIGHTS PREVIEW—Bennett Cohen's *American Music,* scored to the tunes of American rock and roll, set in an Army camp in California; directed by Paul Dervis. Wed. through Sun. at 8; $10; through 3/28. **Hartley House,** 413 West 46th Street (315-2052).

PROJECT III ENSEMBLE—Mikhail Bulgakov's *Bliss,* directed by Charles Otte, and Sam Shepard's *Angel City,* directed by David Petrarca, in repertory. Call theater for particulars. $8 for one play, $15 for both. **Ohio Theatre,** 66 Wooster Street (279-4200).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century to contemporary times; Gloria Gonzales's *Cafè con Leche,* about a Cuban family in New York; Eduardo Machado's *Las Damas Modernas de Guabacoa,* about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays, and $16 for musicals. **Gramercy Arts,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abbey and Veronica.* **13th Street Repertory,** 50 W. 13th St. (675-6677).

WINGS THEATRE COMPANY—Bill Solly's musical is about an amnesiac who is searching for a theme park *Where Lost Things Are;* directed by the author. Thu. through Sat. at 8, Sat. and Sun. at 3; $10; through 4/19. **American Renaissance Theatre,** 112 Charlton Street (645-9630).

WOODEN HORSE COMPANY—*Momentum,* a comedy "in six crimes" by Phoef Sutton. Sun. through Wed. at 7:30; through 3/18; $8. **18th Street Playhouse,** 145 West 18th Street (334-9656).

WORKING STAGE COMPANY—Frank Adamo's *Waking Jimmy Rizzo,* a comedy dealing with the effect of one man's life and death on his family and friends; directed by Terry Adrian. 3/27, 28, 4/1–4, 4/8–11 at 8; $7. **Westbeth Theater,** 151 Bank Street (255-7111).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AMERICAN BOYS—Joshua Danese's comedy follows the relationships among four school friends and their adjustments from the world of games to the world of love; directed by Keith Greer. Fri. at 8, Sat. at 2 and 8, Sun. at 3, Mon. at 7; $8; through 3/30. **Ernie Martin,** 311 West 43rd Street (718-956-9829).

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. **Dramatic Personae,** 25 East 4th Street (673-4382).

AWAY FROM ME—Jane Frances has written and directed this comedy about a Chaplinesque character whose libido overcomes his common sense. Fri. and Sat. at 8, Sun. at 3; $8. BlueGreen Theatre Company at the **Gene Frankel,** 24 Bond Street (246-4439).

THE BACCHAE OF EURIPIDES—Wole Soyinka's version, presented by Theatre at Barnard, directed by Paul Berman. 4/1, 2, 4, 8, 9, 11 at 8; 4/3 and 10 at 5:30; $6. **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

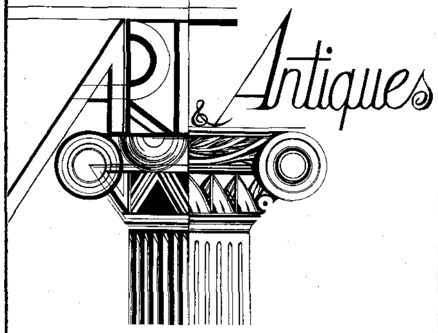
BIG AND LITTLE—Botho Strauss's drama of memory and love; directed by Barbara Bregstein. Featured in the cast are Doug Mancheski, Maris Heller, and Michael Royce. Wed. through Sat. at 8, Sun. at 7; $10; 3/25 through 4/12. **American Theater of Actors,** 314 West 54th Street (972-0672).

CARRYING SCHOOL CHILDREN—Fisher Stevens and Nealla Spano star in Thomas Babe's new science-fiction play which takes place in the year 2084, where a new breed of humanity is involved in a comic adventure of life and survival; directed by David Briggs. Thu. through Sun. at 8; $4; through 3/22. **Theatre for the New City,** 155 First Avenue (254-1109).

COME BLOW YOUR HORN—A revival of Neil Simon's comedy that deals with a father's frustrations over the life-styles of his two sons; directed by Keith Garsson. Fri. and Sat. at 8, Sat. at 2, Sun. at 7; $7; through 3/21. **MAP Theatre,** 921 Madison Avenue (956-4126).

CIRCUMSTANCES—Written and performed by Louis Mustillo, directed by Janis Powell, play presents a series of in-depth characterizations as seen through the eyes of the actor. 3/17 to 21 at 8, 3/22 at 3 and 7; $7. **TOMI,** 23 West 73rd Street (957-9712).

UN DIA UN PAVO—*One Day a Turkey,* a tragi-comedy written and directed by Milo Salazar. Performances in



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English on Thu. and Fri. at 8, and in Spanish on Sat. at 8, Sun. at 4; through 4/12; $10. **I.A.T.I. Theater,** 9 East 16th Street (242-9861).

DON'T START WITHOUT ME—Joyce Rayburn's comedy asks the question: Do we shack up or do we get married? Thu. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10; through 4/5. **Riverwest Theatre,** 155 Bank Street (243-0259).

DOUBLE BILL—Two plays by David Wilbur: *Midnight at Golfland* and *Friend of Random Killing;* directed by Gary Kingston. Through 3/27; $10. Call theater for specifics. **Neighbohood Group Theater,** 420 West 42nd Street (244-0486).

DOUBLE BILL—George Bernard Shaw's two one-acters, *Village Wooing* and *The Dark Lady of the Sonnets.* Fri. and Sat. at 8, Sun. at 3; $7; through 3/29; directed by Fred Fondren. **Prometheus Theatre,** 239 East 5th Street (477-8689).

HALF THE BATTLE—A one-woman show, written and performed by Deborah Baber, about Susan B. Anthony, her unrequited love, political intrigues, criminal prosecution. Fri. and Sat. at 11, Sun. at 7, Mon. and Wed. at 8; through 4/6. **Art & Work Ensemble,** 870 Sixth Avenue (757-1347).

GOLD—Written and directed by Marketa Kimbrell, play, set in a cancer ward, was inspired by Rachel Carson's *Silent Spring.* Thu. through Sat. at 9, Sun. at 2; $4; from 3/19. **St. Marks Church Theatre,** Second Avenue and 10th Street (254-1109).

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week and focuses on a he-man (Greg Vallee) whose latent homosexual feelings start to emerge when he is made pledge master. Featured in the cast are Chuck Schneider, Sean Hagerty, Robert Bruno, Charles Reynolds, David Mullins, Tom Lasley, and John A. C. Kennedy. Thu. through Sat. at 8, Sun. at 3; $10. **Alvina Krause Theatre,** 306 West 38th Street (564-3292).

AN ISRAELI REMEMBRANCE—Emanuel Freshley's play, directed by Dante Alencastro. Wed. through Sat. at 8; through 4/4; $8. **American Theater of Actors,** 314 West 54th Street (279-4200).

THE JEW OF MALTA—Christopher Marlowe's controversial, rarely performed 16th-century play, directed by Maurice Edwards, stars Owen S. Rackleff in the title role. Featured in the cast are Robert Tyrone, Joseph Travers, Lillian Richards, Michael Graves, Taso Stavrakis, Brenda Bynum, and Charles Geyer. Thu. through Sat. at 8, Sun. at 7; $8. **Shakespeare Center,** 165 West 86th Street (877-6810).

JUNO AND THE PAYCOCK—A revival of Sean O'Casey's comedy of Irish character and tragedy of Irish political life. The time is 1922, the milieu Dublin. Fri. and Sat. at 8, Sun. at 3; $10; through 4/12. **Mazur Theater,** 555 East 90th Street (767-4048).

LADY MOONSONG, MR. MONSOON—Mia Dillon and Reed Birney play husband and wife in the title roles of Alice Eve Cohen's play, directed by David Saint, inspired by the Grimm fairy tale about fishes, wishes, and riches. Thu. through Mon. at 8, Sun. at 3; through 3/29; $10. **Westbeth Theatre Center,** 151 Bank Street (279-4200).

LADYHOUSE BLUES—Kevin O'Morrison's drama depicts a mother (Midge Montgomery) and four daughters (Brooke Palance, Sally Prager, Stephanie Stone, Helen Rennolds) whose lives have been changed by World War I; directed by Patricia Wing Tobias. Wed. through Sat. at 8, Sun. at 3; $10; through 3/29. **Holy Trinity,** 316 East 88th Street (860-7245).

LORCA: A SHADOW OF CYPRESS—Win Wells's drama about Lorca's life shortly before his execution in 1936 by Fascist rebels during the Spanish Civil War; directed by Anthony Di Pietro. Thu. through Sat. at 8, Sun. at 3; $8; through 3/22. **Art and Work Theatre,** 870 Sixth Avenue (213-0231).

MANHATTAN STORY—Six people get swindled ito renting the same studio apartment; directed by Penelope Hirsch. 3/16, 17, 23, and 24 at 8; $4. **Hartley House,** 413 West 46th Street (315-2052).

NO NAME IN THE STREET—A musical, with book, lyrics, and music by Van Dirk Fisher, based on the trials and triumph of Job. A cast of 22 singers and dancers interpret a testimonial to what can be accomplished by faith. Thu. through Sat. at 8; through 3/29; $8. **Lincoln Square Theatre,** 250 W. 65th St. (874-0860).

A NORMAL GUY—Or, *Confessions of a Character Man,* by Jim Fyfe, with Jim Fyfe, directed by Michael Wright. A series of comic monologues and songs about ordinary people. 3/20 through 22, 4/1 through 5 at 8; $8. **Chelsea Center,** 436 West 18th Street (675-7938).

THE ODD COUPLE—A female version of Neil Simon's comedy, directed by Ray Bonett. Marianne Mangan and Sharon O'Neal are the mismatched roommates. 3/19 through 21 at 8, 3/22 at 3; $8. **The Kittredge Club,** 109 East 39th Street (489-0922).

OF MICE AND MEN—A revival of John Steinbeck's play; directed by Anthony DeRiso. Wed. through Fri. at 8, Sat. at 3 and 8, Sun. at 2; $6; 3/18 through 22. **Sargent,** 314 West 54th Street (718-848-7420).

ONCE UPON A MATTRESS—Revival of the musical comedy by Jay Thompson, Marshall Barer, Dean Fuller, and Mary Rodgers, which was an adaptation of the Hans Christian Andersen fairy tale; directed by Peter Schlosser. Thu. through Sat. at 8; $7; through 3/21. **University Theatre,** 35 West 4th Street (598-3067).

THE PROPHETS—Slawomir Mrozek's political farce about a fictitious government and its efforts to prevent a people's revolt. Thu. through Sun. at 9; $5; through 3/22. **CUANDO,** 9 Second Avenue (840-8650).

ROOSTERS—Milcha Sanchez-Scott's story of two generations of a Hispanic family struggling for identity in a modern world; directed by Jackson Phippin. Wed. through Sun. at 8, Sat. and Sun. at 3; $10; through 4/11. **INTAR,** 420 West 42nd Street (279-4200).

SALON—A musical with book and lyrics by Michael Alasa and music by David Welch. It's the story of Latin American expatriate photographer living i Paris and his wife, a woman with a questionable past Fri. and Sat. at 8, Sun. at 3; $8; 4/3 through 26. I English. **Duo Theatre,** 62 East 4th Street (598-4320)

THE SCHOOL FOR SCANDAL—A revival of Jean-Baptist Molière's comedy, translated into English verse b Richard Wilbur; 3/21, 22, 28, 29; Sat. at 8, Sun. at 3 $5 to $10. Presented by the River Stage at **Congregation Mt. Sinai Theatre,** 250 Cadman Plaza Wes Brooklyn Heights (875-9124 or 768-0595).

SCOONCAT—Dylan McDermott has the title role in Ev Ensler's black surrealistic comedy set in a high-tec degenerate America which is appallingly narcissisti and self-concerned; directed by Lamis Khalaf. Featured in the cast are Edwin Owens, Ron Faber, Clayton Prince, Alexandera Gersten, and Marylouis Burke. Wed. through Sun. at 8; $8; from 3/24. **Cubiculo Theatre,** 414 West 51st Street (265-2138).

THE SEAGULL—Anton Chekhov's play, directed A. M. Raychel. 3/26 through 28 at 8; $10. **Theat Studio,** 750 Eighth Ave. (580-7000, ext. 262).

SHAW X THREE—*Overruled; Augustus Does His Bit;* a *Passion, Poison, and Petrifaction.* Thu. through Sat. at $8; through 3/28. **Good Shepherd–Presbyteria Church,** 152 West 66th Street (718-706-6554).

STRATAGEM—A *fin de siècle* musical with book and lyri by Peter Knopp, music by Katrina Cameron; direct by Worth Howe. Sat. and Mon. at 8, Sun. at 3 and $8; through 3/30. **Main Street Theatre,** 548 Ma Street, Roosevelt Island (371-6140).

SUBURBAN BLOCK—Richard Taylor's comedy deali with two neighboring suburban households; direct by Joseph Uchitel. Fri. and Sat. at 8, Sun. at 3; through 4/5. **Cubiculo,** 414 W. 51st St. (265-213

THREE SISTERS—Chekhov's drama about the search fulfillment in a changing world; directed by T O'Mahony. Fri. and Sat. at 8, Sun. at 3; through 4/ $9. **Westside Theatre,** 252 W. 81st St. (874-729

TRIPLE BILL—Three one-act farces by George Bern Shaw—*How He Lied to Her Husband; The Fascinat Foundling;* and *Passion, Poison, and Petrifaction.* T triplet plays in repertory with David Wilbur's *Sud Death.* 3/16, 20, and 21 at 8; 3/22 at 3; $10. **Neig borhead Group,** 420 West 42nd Street (244-048

THE TWO GENTLEMEN OF VERONA—Shakespeare's co edy, updated to the 1950s in the Mafioso communi of Verona and Milan, directed by Alan Langdon. T through Sat. at 8, Sat. at 2, Sun. at 3; $8; 3/19 thro 29. **Morse Center,** 121 W. 91st St. (757-5900).

UP FROM THE APES—John Cannatella's play, dire by him and Gerry Gelb. Thu. through Sun. at 8 $7; through 3/22. **Divine,** 50 E. 7th St. (228-08

NEW YORK TICKET SERVICE

For information regarding theater, dance, and con tickets, call 880-0755 Monday thru Friday from 1 a.m. to 4:30 p.m. *New York* Magazine will be happ advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ARIJKE DE GOEY—Sculptures and wall drawings composed of wire; through 3/28. Urdang, 23 E. 74th St. (288-7004).

ICTOR ELMALEH—Recent watercolors, collages, and tapestries; through 4/4. Staempfli, 47 E. 77th St. (535-1919).

RUCE GAGNIER—Recent figurative paintings; 3/19–4/18. Cecil, 16 E. 72nd St. (517-3605).

ICHAEL GOLDBERG/NORMAN BLUHM—Gestural paintings from the '50s and '60s by both; through 4/18. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

UDWIG EMIL GRIMM—Approximately 100 etchings, including portraits of other German Romantics, ethnological studies, religious subjects, and landscapes, by the youngest brother of Jacob and Wilhelm Grimm; through 4/25. Shepherd, 21 E. 84th St. (861-4050).

AIM GROSS—New wood carvings by this artist who worked under Robert Laurent in the '20s; through 3/27. Forum, 1018 Madison Ave. (772-7666).

ICHAEL HARNETT—Paintings of interiors, in which windows provide glimpses of suburban and industrial landscapes; through 3/28. Perlow, 980 Madison Ave. (517-5858).

WARD HOPPER—Early and late drawings, paintings and watercolors; through 4/18. Hirschl & Adler, 21 E. 70th St. (535-8810).

EXEJ AND ANDREAS JAWLENSKY—Paintings, watercolors, and pastels by this German Expressionist and his son; 3/20–5/30. Hutton, 33 E. 74th St. (249-700).

IL JENNEY—Paintings from the late '60s which have ever been shown before, by this pioneer of "New mage" painting; through 4/18. Mathes, 851 Madison ve. (249-3600).

S LANE—Recent paintings; through 4/11. Willard, 9 E. 72nd St. (744-2925).

HAEL LEKAKIS—A retrospective of wood sculptures; hrough 4/4. Kouros, 23 E. 73rd St. (288-5888).

DRA MACKINTOSH—Recent sculptures; through /4. Cordier & Ekstrom, 417 E. 75th St. (988-8857).

PALLAS/MARK COOPER—Electrakinetic sculptures/aintings and collages. Through 3/31. Stone, 48 E. 6th St. (988-6870).

RLES AND MAURICE PRENDERGAST—A large-scale llaborative painting entitled, "The Spirit of the unt"; through 3/28. Salander-O'Reilly, 22 E. 80th . (879-6606).

DRA MENDELSOHN RUBIN—Paintings and drawings cityscapes in Venice, California; through 4/4. Berrd, 33 E. 74th St. (988-2050).

IK SAMUELSON—Paintings and objects from the '60s the present, by this Swedish artist who also has an stallation at the New Museum through 4/12; rough 5/8. ASF, 127 E. 73rd St. (879-9779).

STEIR—New paintings from a series entitled, "The oon and the Wave"; through 4/2. Knoedler, 19 E. th St. (794-0550).

TURNER—Five paintings in which arms, legs, and uths are combined into one image that suggests o lovers of unidentifiable sex; through 4/4. Mcy, 19 E. 71st St. (570-2131).

LEA VIVOT—A collaborative exhibit between this Toronto sculptor and landscape architecture students from Ryerson College in Toronto, with bronze models of Vivot's figurative sculptures set in landscape mock-ups of Central Park; through 3/27. Arsenal, Fifth Ave. and 64th St., in Central Park (360-3413).

WENDY WACHTEL—Paintings, collages, photographs, lithographs, and etchings; through 4/17. Marymount Manhattan, 221 E. 71st St. (517-0400).

JOE ZUCKER—Recent narrative paintings on grids formed by sashcord stretched vertically and horizontally across a frame; through 3/28. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

ROBERT ARNESON—New bronze and ceramic sculptures and related drawings which have Jackson Pollock and Ronald Reagan as two principal subjects; through 4/2. Frumkin, 50 W. 57th St. (757-6655).

ALEXANDER CALDER/ALFRED JENSEN—Bronze sculptures created in 1930 and 1944/Paintings produced between 1961–1978, characterized by heavily impastoed surfaces of vivid colors in a format of geometric and numerical patterns; 3/20–4/18. Pace, 32 E. 57th St. (421-3292).

HERMAN CHERRY—Recent abstract paintings that explore the relationship of colors, by this 78-year-old artist who was a student of Thomas Hart Benton and Stanton MacDonald-Wright; through 4/4. Ross, 50 W. 57th St. (307-0400).

DANIEL DALLMAN—Recent landscape and figure paintings; through 4/1. Schoelkopf, 50 W. 57th St. (765-3540).

DAVID DEWEY—Paintings of houses in San Francisco, Mendocino, California, and Maine; through 3/28. Tatistcheff, 50 W. 57th St. (664-0907).

JUDITH DOLNICK—Recent acrylic paintings of translucent flower-like forms, and large-scale free-standing screens; through 3/28. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

JEANNE DUVAL—Still lifes, landscapes, and interiors by an American painter living in Italy; through 4/4. French, 41 W. 57th St. (308-6440).

FRIEDEL DZUBAS—Large-scale, gestural color field paintings; through 3/28. Emmerich, 41 E. 57th St. (752-0124).

PABLO GARGALLO—Nineteen works, including iron and copper pieces, and bronze sculptures, by this Spanish artist who was a friend of Picasso's; through 4/4. Herstand, 24 W. 57th St. (664-1379).

EDWARD GIOBBI—Figurative paintings from the past 30 years; through 4/1. Armstrong, 50 W. 57th St. (582-8581).

SIDNEY GOODMAN—New figurative paintings; through 4/30. Dintenfass, 50 W. 57th St. (581-2268).

DAVID HANNAH/KATHERINE PORTER—Abstract paintings/Abstract works on paper. Through 3/28. Siegel, 24 W. 57th St. (586-0605).

AL HELD—Large-scale paintings that fuse gesture and geometry, in a series entitled "Taxi Cabs 1959"; through 3/28. Miller, 41 E. 57th St. (980-5454).

CLINTON HILL—Handmade paper works and constructions of wood or plastic; through 4/11. Pearl, 38 E. 57th St. (838-6310).

WOLF KAHN/EMILY MASON—Recent landscape paintings/New abstract paintings. Through 4/1. Borgenicht, 724 Fifth Ave. (247-2111).

JERRY KEARNS—Dramatic, colorful paintings that juxtapose the documentary "truth" of newspaper imagery against the animated psychology of the animated cartoon; 3/18–4/11. Kent, 41 E. 57th St. (980-9696).

MICHAEL KESSLER—Recent large-scale abstract paintings with amoeba-like forms and scraped surfaces; through 3/28. Tilton, 24 W. 57th St. (247-7480).

MANEL LLEDOS—Recent paintings of Spanish artists; through 4/3. Prats, 24 W. 57th St. (315-3680).

JAMES MCGARRELL—Recent oil on paper paintings, monotypes, and small-scale paintings on canvas; through 3/31. Frumkin, 50 W. 57th St. (757-6655).

HANS MOLLER—Recent oil paintings and watercolors of landscapes in Monhegan, Maine; through 4/4. Midtown, 11 E. 57th St. (758-1900).

HENRY MOORE—Prints that reflect themes found in his sculpture, made between 1950–1983; through 4/18. Rosenberg, 20 W. 57th St. (757-2700).

JULES OLITSKI—Recent Plexiglas sculptures painted with acrylic and enamel; through 4/4. Emmerich, 41 E. 57th St. (752-0124).

LEIGH PALMER—Recent landscape paintings; through 4/4. French, 41 W. 57th St. (308-6440).

ARNALDO POMODORO—Recent bronze sculptures and visionary projects of unexecuted works and maquettes of commissioned public works; through 4/18. Del Re, 41 E. 57th St., 4th and 9th floors (688-1843).

ROBERT RAUSCHENBERG—Works on paper; through 3/28. Blum Helman, 20 W. 57th St. (245-2888).

GERHARD RICHTER—New abstract paintings; through 4/4. Goodman, 24 W. 57th St. (977-7160), and Sperone Westwater, 142 Greene St. (431-3685).

KEVIN SINNOTT—Figurative paintings; 3/18–4/25. Jacobson, 50 W. 57th St. (582-4695).

JANET STAYTON—New works on paper; through 3/28. Heesy, 50 W. 57th St. (245-1420).

ADRIAEN VAN OSTADE—Etchings and prints of country life in Holland in the 17th century; through 4/11. Donson, 24 W. 57th St. (245-7007).

NEIL WELLIVER—New large-scale paintings; through 3/28. Marlborough, 40 W. 57th St. (541-4900).

TIMOTHY WOODMAN—Recent painted aluminum wall reliefs that depict both rural and urban scenes; through 4/4. Zabriskie, 724 Fifth Ave. (307-7430).

CHRISTOPHER WOOL—New paintings made with industrial materials; through 4/4. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

East Village

ED ALBERS—Paintings that depict this artist's own vision of the beginning of life; through 3/29. Cerigo, 202 Ave. A (777-2579).

PARKER DU LANY—Recent oil paintings; through 4/5. Gerstad, 44 E. 1st St. (777-4058).

FREYA HANSELL—Recent paintings of moody landscapes and vast architectural interiors; through 4/5. Piezo Electric, 200 Ave. A (505-6243).

KAREN LAWRIE/PAUL DILELLA—Landscape paintings/Found wood sculptures. Through 4/12. Dramatis Personae, 25 E. 4th St. (304-1342).

LEONID LERMAN—Sculptures and assemblages in carved wood, metal, and ceramic; 3/18–4/12. Tradition 3 Thousand, 273 E. 10th St. (529-1411).

LIZ*VAL—Recent collaborative works; through 4/5. Donahue, 520 E. 11th St. (420-9174).

PAUL MARCUS—Recent paintings and woodcuts with political subject matter; through 4/5. P.P.O.W., 337 E. 8th St. (529-1313).

AIMEE RANKIN—Assemblages in boxes; through 4/5. Postmasters, 66 Ave. A (477-5630).

RAYBERRY—Recent mixed-media works in a series entitled, "Celebration of Life"; through 4/5. Sixtosix, 626 E. 14th St. (982-4586).

DEBORAH REMINGTON—New paintings in which oblique shapes and more aggressive forms are delicately balanced; through 4/5. Shainman, 500 E. 11th St. (460-5890).

KEITH SONNIER—Works from the '60s, including neon light with fabric elements, incandescent light fixtures wrapped with neon tubing, wall reliefs constructed of wire mesh, and auto body plastics; through 3/29. Nature Morte, 204 E. 10th St. (420-9544).

SoHo and TriBeCa

MINEO AAYAMAGUCHI/THALIA DOUKAS—Installations by both; through 4/18. Franklin Furnace, 112 Franklin St. (925-4671).

ROBERT ACKERMAN/PAUL MOGENSEN/PHILLIP PAVIA—Single and multi-panel abstract paintings with camouflage imagery/Minimalist paintings/Marble sculptures from the '60s to the present. Through 4/4. Thorp, 103 Prince St. (431-6880).

PHOEBE ADAMS/KEVIN LARMON—Sculpture/Paintings. Through 4/1. Marcus, 578 Broadway (226-3200).

DOUG ANDERSON/ANN WOLFF—Cast glass sculpture/New works in glass and paper. Through 3/29. Heller, 71 Greene St. (966-5948).

ELVIRA BACH—Symbolic self-portraits by an artist from Berlin, plus works by other German artists including Castelli, Chevalier, Fetting, and Salome; through 3/28. Cowles, 420 W. Broadway (344-6678).

CONNIE BECKLEY—A spiral hanging from the ceiling, plus works on paper; through 3/31. Cadot, 470 Broome St. (226-7220).

LARRY CALCAGNO/BURT HASEN—Paintings that depict events and movements in space/Small-scale paintings that are complex compositions of human and animal forms, historic and contemporary personages. Through 4/4. Shapolsky, 99 Spring St. (334-9755).

PATRICK DUNFEY—New paintings of mysterious interiors, in pastel and plymer on linen; through 4/4. Brandt, 568 Broadway (431-1444).

NORRIS EMBRY—Paintings on paper with dense personal imagery and strong, bright colors, from 1978–1980, by this American Expressionist who studied with Kokoschka, and died in 1981; through 3/29. Esman, 70 Greene St. (219-3044).

JEAN FEINBERG—Abstract paintings in oil on wood; through 3/28. Davis, 568 Broadway (219-1444).

R. M. FISCHER—Seven new stainless steel and brass sculptures which are illuminated from within; through 4/4. Baskerville + Watson, 578 Broadway (925-1955).

CHARLES GAINES—A series of works entitled "Numbers & Trees"; through 3/28. Castelli, 142 Greene St. (431-6279), and Weber, 142 Greene St. (966-6115).

ROBIN HILL—Sculptures referring to architecture, made of concrete, wire mesh, plywood, and beeswax; through 4/4. Lang & O'Hara, 568 Broadway (226-2121).

BENGT LINDSTROM—Expressionist paintings in contrasting colors, depicting themes from the artist's native Lapp mythology; through 4/31. 3 Continents, 131 Spring St. (226-2249).

GREY ORGANISATION—"Everything is Good"—collaborative works that celebrate "the corporation"; through 3/28. Neale, 320 Lafayette St. (431-5077).

GARY KOMARIN—Large-scale paintings that explore contemporary themes; through 4/4. Davidson, 415 W. Broadway (925-5300).

DAVID LEVINTHAL/LYNNE STONE—Photographs that depict half-real, half-fantasy scenes/Paintings that explore drama in myth, ancient rituals, and in the artist's own imagination. Through 4/18. Exhibition Space at 112 Greene St.

DONALD LIPSKI—Large-scale sculptures incorporating materials such as glass and hardware; through 3/28. Van Eck, 420 W. Broadway (219-0717).

THOMAS MACAULEY—A sculptural installation; through 3/28. Twining, 568 Broadway (431-1830).

DAVID MARGOLIS—Fresco paintings and constructed aluminum sculptures; through 3/31. Hudson, 105 Hudson St. (925-7290).

BRICE MARDEN—Recent paintings; through 3/28. Boone/Werner, 417 W. Broadway (431-1818).

TATSUYA MATSUMOTO/PONI BAPTISTE—Conceptual photo silk screen prints/Figurative wall constructions. Through 3/31. Schreiber/Cutler, 17 Spring St. (925-1441).

KATE MILLET—Drawings and sculpture about catastrophic events in this artist's life; through 3/29. Noho, 168 Mercer St. (219-2210).

ANDY MOSES/TOD WIZON—Recent paintings of rocks, stars and earth/Paintings of aerial landscapes with naive perspectives. Through 3/31. Nosei, 100 Prince St. (431-9253)

LOREN MUNK—Paintings that depict New York City street life in a Contructivist style; through 4/4. Bryers, 111 Greene St. (925-8058).

LAURA NEWMAN—Large-scale oil paintings that evoke mythological landscapes; through 3/31. Munroe, 415 W. Broadway (226-0040).

NIHONGA—Contemporary Japanese paintings in the Traditional style; through 4/1. Milliken, 98 Prince St. (966-7800).

GUSTAVO OJEDA—Recent paintings and works on paper; through 3/28. Beitzel, 113 Greene St. (219-2863).

TOM OTTERNESS—One large bronze sculpture constructed in the form of three oversized tables with benches, on which over 100 individual sculptures have been placed, plus drawings; through 4/11. Alexander, 59 Wooster St. (925-4338).

GERHARD RICHTER—New abstract paintings; through 4/4. Sperone Westwater, 142 Greene St. (431-3685); Goodman, 24 W. 57th St. (977-7160).

SUSAN RODGERS—Steel sculpture; through 4/4. Gruenebaum, 415 W. Broadway (966-3646).

EDITH SCHLOSS/PETER KUNZ OPFERSEI—A retrospective of watercolors/Works on paper. Through 4/4. Ingber, 415 W. Broadway (226-2591).

T. L. SOLIEN—New paintings, drawings, sculpture, and monotypes; through 4/4. Toll, 146 Greene St. (431-1788).

ALAN SONFIST—An installation of cast bronze branches entitled, "Fallen Limbs Rising"; through 4/8. Brown, 100 Greene St. (219-1060).

IMANTS TILLERS—Recent paintings by an Australian artist; through 4/15. Cutler, 164 Mercer St. (219-1577).

CLAUDE TOUSIGNANT—Abstract monochromatic paintings; through 3/28. 49th Parallel, 420 W. Broadway (925-8349).

GUNTER UMBERG—New paintings; through 3/28. Lorence-Monk, 568 Broadway (431-3555).

RUDOLF WACHTER—Wood sculptures formed from the limbs and trunks of trees; through 5/17. Blom & Dorn, 164 Mercer St. (219-0761).

ANDY WARHOL—Serigraphs from his "Myth" suite; through 3/30. Cafe Americano, 105 Hudson St. (219-8802).

DEBRA WEIER—Paintings with symbols that evoke emotional states; through 3/31. Wren, 153 Mercer St. (219-1118).

STEPHEN WESTFALL—Recent paintings; through 4/4. Newburg, 44 White St. (219-1885).

MARGARET WHARTON—Wall constructions fashioned from wood and oxidized copper; through 4/8. Kind, 136 Greene St. (925-1200).

TERRY WINTERS—A large-scale work entitled "Schema" that consists of 75 works on paper in varying media; through 4/18. Sonnabend, 420 W. Broadway (966-6160).

PAUL WONG/PAT COLVILLE—Mixed-media paintings on wood/Works on paper. Through 4/7. Condeso/Lawler, 76 Greene St. (219-1283).

DICK WRAY—Monoprints by a Houston artist; through 4/4. Gallander/Lang, 465 W. Broadway (420-5915). By appointment.

Other

DAVID ACKER—A memorial exhibition of paintings and drawings; through 4/3. New York Studio School of Drawing, Painting, and Sculpture, 8 W. 8th St. (673-6466).

CHRISTO—"Wrapped Walk Ways, Loose Park, Kansas City, Missouri, 1977–78: Documentary Exhibition"; through 4/10. Lehman College Art Gallery, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731) Tue.–Fri. 10–4, Sun. 12–4.

OSKAR KOKOSCHKA—Graphic works; through 4/10. Irving, 41 Union Square (645-9562).

MARILYN LERNER—New paintings; through 4/4. Good, 39 Great Jones St. (420-9063).

BERND NABER—Textured monochrome paintings; through 3/29. Bernarducci, 17 E. 17th St. (206-7578).

BEATRICE OST—Expressionistic paintings by an artist who studied under Oskar Kokoschka; through 4/2. Riverside Museum Gallery, 310 Riverside Drive (865-1222). By appt. only.

JOHN VAN HAMERSVELD—Works on paper by this artist who designed posters for *The Endless Summer*, Warhol's film *Bad*, and the record jacket for the Beatles's *Magical Mystery Tour*; through 4/30. Psychedelic Solution, 33 W. 8th St. (529-2462).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th St. (628-2440). Works by the original members of the New York Society of Women Artists, founded in 1925; through 3/28.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park Ave. (249-8950). Paintings, drawings, prints, photographs, and sculptures from the Nancy Sayles Day Collection of Modern Latin American Art, owned by R.I.S.D.'s Museum of Art; through 4/5.

GRAHAM—1014 Madison Ave. (535-5767). Turn-of-the-century paintings and decorative arts, and paintings and drawings by Guy Pène du Bois; through 4/4.

IBM—Madison Ave. at 56th St. (407-5014). "Art of the Sepik River"; "Mexican Textiles: Line and Color"; through 4/25.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "Material Sense," with sculptures by Connor, Doyle, Finkel, Martin, O'Neill, Roosen; through 4/14.

WENDER—3 E. 80th St. (734-3460). "Chinese Calligraphy"; through 4/2.

YORK—21 E. 65th St. (772-9155). A survey of 19th- anc early-20th-century American paintings; througl 4/18.

57th Street Area

JANIS—110 W. 57th St. (586-0110). Paintings an sculpture by early 20th-century masters, includin Arp, Boccioni, Brancusi, Braque, Duchamp, Erns Kandinsky, Leger, Magritte, Matisse, Mondrian, Pi casso, Schwitters, others; through 4/29.

SHIPPEE—41 E. 57th St. (319-2041). Works by Arbab Brunner, de Looper, MacDonald, Ward-Brow through 4/11.

East Village

L'AMBIENTE—219 E. 10th St. (505-8399). Works Agro, Bellport, Geib, Meisner; through 3/29.

CIRCLEWORK VISIONS—117 E. 7th St. (533-354). "In macies: Personal Portraits" by DeVuono, Pott Traub, Wright; 3/18–4/12.

KENKELBA—214 E. 2nd St. (254-5269). "Curre Thinking," with paintings and sculpture by Cart Dean, Fremantle, Garcia, Hughes, Little, othe through 3/29.

SRAGOW—436 E. 11th St. (477-6284). "Atmosphe Disturbance," with paintings by Eisenberg, Kok Shashaty, Spark, Wentscher, Zwadlo; through 4/5

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-444 "Endangered Species," with works by Beard, Max & Mandible, SITE Projects Inc., Sonfist, oth through 4/11.

BURGIN—270 Lafayette St. (219-8379). Works on pa by Richter, Serra, Twombly; through 4/4.

ERPF—568 Broadway (925-6160). "Entities,"— dr ings by Garabedian, Meyer, Newton; through 3/

GLADSTONE—99 Greene St. (431-3334). Works by ists associated with the "Arte Povera" movement, cluding Boetti, Calzolari, Fabro, Kounellis, M through 3/28.

KELLY—591 Broadway (226-1660). Inaugural exh tion, with recent paintings by Anderson, Lee-Sm Ruda, Sutton; through 3/31.

LEVITAN—42 Grand St. (966-2782). Paintings, sculpture, and photography by members of the Park Slope Artists Council; through 3/28.

NEW YORK ACADEMY OF ART—419 Lafayette St. (505-5300). "Drawings From the Collection of John Cadenhead"; through 3/28.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). Works by Bumiller, Hambleton, Hepper, Humphrey, Ideal, Keeley, Lewczuk; through 3/28.

RUBIN—411 W. Broadway (226-2161). "Interstices," with abstract paintings by Bridgwood, Lasker, Mentor, Reed; through 4/4.

SEGAL—568 Broadway (431-0010). Works by Native Americans, including Baker, Biss, Fragua, Lucero, Raburn, Red Star, Vigil, Whitehorse; through 4/1.

SEMAPHORE—137 Greene St. (228-7990). "Worlds Within," with works by Ayers, Felix, Hannah, McKiernan, Taschler, Wong; through 4/4.

STOLER—13 White St. (966-5090). "Invitational Painting," with works by Cohen, Mitchell, Mueller, Palazzolo, Porter, others; through 4/18.

TOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. at Lafayette St. (431-5795). "Existence," with works Gilbert, Nishimoto, Park; through 3/29.

Other

MERICAN ACADEMY OF ARTS AND LETTERS—633 W. 155th St. (368-5900). Paintings and sculpture by 28 artists nominated to receive awards for outstanding achievement in the fine arts; through 3/29.

ACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). "Seventh Annual Small Works Show," with works by 182 artists; through 3/28.

ARUCH—135 E. 22nd St. (505-2192). "Russian and Soviet Political Art, 1900–1986: Broadsheets to 'Sots' Art"; through 4/24.

AUM—109 Hudson St. (219-9854). Large format photographs by Dunitz, Hockney, Nagatani, Skoglund, Verburg, others; 3/19–4/18.

ITY—2 Columbus Circle (974-1150). Paintings and sculpture by 30 members of the American Abstract Artists; through 4/11.

I.T.—Seventh Ave. at 27th St. (760-7970). "Three Women: Madeleine Vionnnet, Claire McCardell, and Rei Kawakubo"; through 4/18.

INOR INJURY—1073 Manhattan Ave., Brooklyn (718-389-7985). "Min Joong: Political Art From Korea"; through 4/12.

PHOTOGRAPHY

RILYN BRIDGES—Aerial photographs of landscapes; through 4/11. Burden, 20 E. 23rd St. (475-8790).

ANCESC CATALA-ROCA—Photographs of Spain and its people; through 3/31. The Spanish Institute, 684 Park Ave. (628-0420).

BERT CAPA—Unpublished photographs taken in Berin during the summer of 1945; through 4/4. Goethe House, 1014 Fifth Ave. (744-8310).

P.—1130 Fith Ave., at 94th St. (860-1777). Tue. 2–8 (free), Wed.–Fri. 12–5, Sat.–Sun. 11–6, $2.50 dmission. "The Eternal Body: Photographs by Ruth ernhard"; "Ellen Carey: Survey 1978–1986"; "Art ircles: Portrait Photographs from *Artnews:* 905–1986"; through 4/19.

P. MIDTOWN—77 W. 45th St. (536-6443). Mon.–ri. 11–6, Sat. 12–4. Free admission. "Contact: Phojournalism Since Vietnam," with works by Azel, urnett, Fournier, Gorgoni, Liebovitz, Mehta, Reinger; through 4/18.

HT—724 Fifth Ave. (582-6552). "1974: The Year in eview," with photographs by Benson, Krims, Miaels, Shore, Winogrand, others; through 4/4.

NYDER MACNEIL—Portraits of friends and family; rough 4/16. Pfeifer, 568 Broadway (226-2251).

IE NOVAK—Recent color photographs of family imes; through 3/28. Lieberman & Saul, 411 W. oadway (431-0747).

BARA PFEFFER—Photographs of Jewish communis in the U.S.S.R., Israel, and the United States, plus rtraits of Mayor Koch, Joseph Papp, and others; rough 4/11. Neikrug, 224 E. 68th St. (288-7741).

TOCOLLECT—740 West End Ave. (222-7381). orm in Photography," with works by Brancusi, Brandt, Evans, Hill, Hine, Moholy-Nagy, Outerbridge, others; through 4/4.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza, West and Orange St. (718-875-4031). "Her Story/Her Space/Her Moment"—photographs by and about women, by Argyrakis, Burns, Charteris, Eda, Johnson, Mann, Nance; through 4/11.

LENORE SEROKA—Photographic portraits of legendary and *contemporary artists*; through 3/31. 4th Street Photo, 67 E. 4th St. (673-1021) Sun.–Thu. 2-8, Fri.–Sat. 3–10, closed Mon.

STALEY-WISE—177 Prince St. (777-1590). Vintage photographs by Blumenfeld, Dahl-Wolfe, Hurrell, Man Ray, Miller, Steichen, others; through 4/18.

JOEL-PETER WITKIN/JOSEF BREITENBACH—Recent photographs and *sculpture*/Portraits of Brecht, Ernst, Joyce, and others; through 4/25. Pace/Macgill, 11 E. 57th St. (759-7999).

PERFORMANCE

FRANKLIN FURNACE—112 Franklin St. (925-4671). 3/19 at 8:30: Chris Sullivan's "The Old Mill," with Michael Summers and Michelle Kinney. $6.

P.S. 122—150 First Ave. (477-5288). 3/20–22 at 10: Ethyl Eichelberger's *Orestia.* $6. 3/22 at 4: Hothouse Improvisations. $4.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Through April: "Ladies *in the* Field: The Museum's Unsung Explorers." Through 6/1: "City of Light." Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/13: "The Photographs of Beatrice Pitney Lamb."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. nooon–5. $3; seniors and students $1.50; free Tue. after 5. Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–8, Wed.–Sun. 11 a.m.–5. $3.50, students and seniors $2; free Tue. 5–9. Through 3/22: "Recent Acquisitions." Through 5/3: "Peggy Guggenheim's Other Legacy." Through 5/3: "Pierre Alechinsky: Margin and Center."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through 4/19: "The Jews of Ethiopia: A People in Transition." Through 4/19: "The Unknown Steinhardt." Through 4/19: "Remember Us to Life: The Art of Lenke Rothman."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 *a.m.*–5:15. *Contribution* $4:50; *children and seniors* $2.25. "Selections From the Collection of Mr. and Mrs. Henry Pearlman" . . . Gothic Revival-Style Library in the American Wing . . . Lila Acheson Wallace Wing. Through 3/22: "Van Gogh in Saint-Remy and Auvers." Through 3/31: "Tribal Rugs of the Turkman." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through July: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 4/5: "Netherlandish Manuscripts and Books, 1470–1540." Through 4/12: "Young Queen Victoria." Through 5/5: "The Age of Bruegel: *Netherlandish Drawings of the Sixteenth* Century."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 3/24: "Jacques Lartigue: Panoramas of the Twenties." Through 5/5: "Paul Klee." Through 6/2: "Photograps by Jan Groover." Through 6/2: "The Drawings of Roy Lichtenstein."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 5/14: "The Best of the Best-Dressed List." Through 5/10: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "*Flights of Fancy*: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 4/12: "Ulrik Samuelson: Exit." Through 4/12: "Reading Art: William Anastasi, Su-Chen Hung, Larry Johnson." Through 4/12: Pat Steir Self Portrait: An Installation." Through 4/27: "Su-Chen Hung: Sweet Red-2."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. Through 5/30: "New York Bestiary: Pets and Pests of the Metropolis." 3/20–8/16: "The Wagstaff Collection of American Silver."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10 a.m.–6; some collections to 9. Through 3/28: "Gordon Parks: A Retrospective." Through 5/30: "Women and Literature: English and American Writers From the 18th Century to the Present." **Lincoln Center**, 111 Amsterdam Ave., at 65th St. Through 4/4: "Asian Dance Photographs by Victoria Ginn." Through 5/23: "Floral Follies: Broadway Revue Costumes 1900–1930."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

WHITNEY MUSEUM—*Madison* Ave. at 75*th* St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. Through 3/22: "John Storrs: Retrospective." Through 3/29: "David Salle." Through 4/5: "Walt Kuhn: The Entertainers." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 4/22: "Monotypes by Maurice Prendergast." **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st and 52nd Sts. (554-1113). Through 4/8: "Twentieth-Century Master American Photographers." Through 5/23: "Twentieth–Century American Art: Highlights of the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/20 at 10 a.m. and 2: "American Paintings, Drawings, Watercolors, and Sculpture." On view through 3/19. 3/25 at 2: "Stamps From the Louis Grunin Collection Part I; The Gallagher Collection." On view 3/20, 21, 23, 24. 3/26 at 10 a.m.: "Fine Old Master Paintings." On view 3/21, 23–25. **East**— 219 E. 67th St. (606-0400). 3/18 at 10 a.m.: "American Paintings." 3/19 at 10 a.m.: "Antique and Fine Jewelry." On view through 3/18. 3/24 at 10 a.m.: "Furniture, Decorations, and Paintings." On view 3/20, 21, 23. 3/26 at 2 and 6: "Art Nouveau, Art Deco, Erté, and Louis Icart." On view 3/21, 3/23–25.

DOYLE—175 E. 87th St. (427-2730). 3/25 at 10: "Belle Epoque Including Fine 19th Century Furniture, Paintings and Decorations, Art Nouveau and Art Deco." On view 3/21–24.

PHILLIPS—406 E. 79th St. (570-4830). 3/19 at 1: "Antique Victorian and Modern Jewelry." On view through 3/18. 3/21 at 10:30 a.m.: "English and Con*tinental Furniture* and *Decorative Arts, American* and European Paintings, and Sporting Prints." On view through 3/19.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/18–22: "Special Preview Exhibition of the Dutchess of Windsor's Collection of Jewelry." 3/21 at 10:15 a.m. and 2: "19th Century Furniture." On view through 3/20. 3/24 at 2: "Arcade Auction: Oriental Rugs and Carpets." On view 3/19–23.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 18

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soprano Costanza Cuccaro, tenor David Gordon, baritone Kevin McMillan. Haydn's *The Seasons*. Avery Fisher Hall at 7:30. $10–$25.

AMADEUS QUARTET, with pianist Bruno Canino. 40th-anniversary concert: Haydn's Quartet in C, Op. 76, No. 3; Mozart's Quartet in d, K. 421; Brahms's Quintet in f, Op. 34. Carnegie Hall at 8. $9–$15.

GUARNERI QUARTET—Alice Tully Hall at 8. Sold out.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist. Beethoven's Sonatas in C, in A, and in g; Perle's 1985 Sonata. Merkin Concert Hall at 8. $10.

LOUIS LORTIE, pianist (N.Y. debut). Works by Liszt, Chopin, Ravel. 92nd Street Y at 8. $7.50–$10.

GABOR FUCHS, pianist. Music of Schubert, Beethoven, Liszt, Schedrin, Chopin. Weill Recital Hall at Carnegie Hall, at 8. $7.

EMORY UNIVERSITY'S 150th ANNIVERSARY CONCERT—The university Glee Club, Women's Chorale, Wind Ensemble, and Jazz Ensemble. Music by Mendelssohn, Vaughan Williams, Reed, Ellington, Mintzer, Holman. Town Hall at 8. Free tickets, if still available.

GWENDOLYN TOTH, organist-harpsichordist/**JENNIFER LANE,** mezzo-soprano **DREW MINTER,** countertenor/**FREDERICK URREY,** tenor/**ADAM GILBERT,** recorder/**LISA TERRY,** viola da gamba. "The Art of the Early Keyboard": Renaissance organ works with vocal models; music by Van Eyck, Jenkins, Sweelinck, Byrd; vocal and dance music from Italy, by Monteverdi, Carissimi, Valente. St. Michael's Church, Amsterdam Ave. and 99th St. (247-2547), at 8. $6.

TRIO MUSICA HISPANA—Pianist Pablo Zinger, violinist Israel Chorberg, cellist Alejandro Bacelar. Turina's Trio No. 2; Soro's Trio; Lee's *Three Cryptics*; Ubieta's *Lo Negro y lo Blanco*. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $10.

JOHN CAMPBELL, pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

JOHN SALMON, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

NIGHT AND DAY—A SALUTE TO COLE PORTER—Singers Barbara Lea, Daryl Sherman, Judy Niemack; pianists Arthur Siegel, John Campbell, with Richard Sudhalter and Group. Citicorp Center atrium, Lexington Ave. and 53rd St., at 1:30. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

THE GERSHWIN CELEBRATION—World premiere of an evening-length concert performance of the George and Ira Gershwin–George S. Kaufman–Morrie Ryskind musicals *Of Thee I Sing* and *Let 'em Eat Cake.* With the Orchestra of St. Luke's, the New York Choral Artists, John Cullum, Jack Gilford, Maureen McGovern; Michael Tilson Thomas conductor, Maurice Levine writer and director. Brooklyn Academy, 30 Lafayette Ave. (718-636-4100), at 7. Through 3/29 (see specific days below). Tue.–Thur. and Sun. nights and Sat. matinees: $10–$25. Fri. and Sat. nights and Sun. matinees: $15–$30.

QUEENS COLLEGE WIND ENSEMBLE, Richard Sang director. Colden Center, Queens College, LIE and Kissena Blvd., Flushing, at 12:30. Free.

Thursday, March 19

NEW YORK PHILHARMONIC, Mstislav Rostropovich, Felix Kruglikov conductors; soprano Galina Vishnevskaya, tenor Anthony Rolfe-Johnson, baritone John Shirley-Quirk, the Westminster Choir, the Brooklyn Boys Chorus. Britten's *War Requiem*. Avery Fisher Hall at 8. $7.50–$35.

ALICIA DE LARROCHA, pianist. Works by Schumann. Carnegie Hall at 8. $12.50–$20.

PARNASSUS, Anthony Korf artistic director. Greenbaum's *Commedia* (world premiere); Carter's *Penthode*; Perle's Wind Quintet IV. Merkin Hall at 8. $8.

TIMOTHY AND NANCY LEROI-NICKEL—Music for one piano, four hands, by Schubert, Starer, Debussy, Mendelssohn. Weill Hall at Carnegie Hall, at 8. $8.

NEW YORK CITY SYMPHONY, David Eaton conductor; N.Y.C. Symphony Chorus, cellist Nathaniel Rosen, soprano Linda Seay, mezzo-soprano Leonore Lanzillotti, tenor Rick Christman, bass Angelo Veccia. Holst's *St. Paul's Suite*; Shostakovich's Cello Concerto No. 1; Haydn's *Missa in Tempore Belli*, "Paukenmesse." Alice Tully Hall at 8. $15.

RICHARD GOODE, pianist. Byrd, Bach, Schubert, Debussy, Chopin, Liszt. Metropolitan Museum at 8. $12.

JAZZ, featuring the jazz faculty and students. Music by Parker, Evans, Hubbard, Gillespie, Thompson. Greenwich House Music School, 46 Barrow St. (242-4770), at 7. Free.

SUSANNE PECK, soprano/**GARY WEIDO,** pianist. Songs by Schubert, Wolf, Poulenc. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JOHN SALMON, pianist. Green Auditorium at JASA, 40 W. 68th St. (724-3200), at 1. Free.

MOLLIE NICHOLS SHULER, organist. Music by Franck, Bach, Widor. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

BROOKLYN PHILHARMONIC, Lukas Foss conductor. Oliveros's *The Wanderer: Song & Dance* for six accordions; N.Y. premieres of Reynolds's . . . *The Serpent-Snapping Eye* and Rush's *Nexus*; world premiere of Thow's *Madrone.* Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $7.

GERSHWIN CELEBRATION—See 3/18. Tonight at 8.

BARGEMUSIC—Violinist Peter Oundjian, cellist Sadao Harada, pianist William Tritt. Mozart's Sonata, K. 301; Beethoven's Sonata, Op. 101; Dvorak's Piano Trio in e, "Dumky." Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, March 20

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with Carter Brey, violoncello, and Barry Tuckwell, horn. Beethoven's Trio in E-flat; Hindemith's Quartet for Clarinet, Violin, Violoncello, and Piano; Schubert's *Notturno* Op. 148, D. 897; Villa-Lobos's *Jet Whistle*; Brahms's Trio, Op. 40. Alice Tully Hall at 8. $17.50.

ORCHESTRE NATIONAL DE FRANCE, Lorin Maazel conductor. Rimsky-Korsakov's *Sheherazade*; Stravinsky's *Le Sacre du Printemps*. Carnegie Hall at 8. $14, $20.

BROOKLYN PHILHARMONIC—See 3/19. Tonight at Cooper Union, Third Ave. and 7th St. (254-6374).

NEW YORK PHILHARMONIC—See 3/19.

LONDON EARLY MUSIC GROUP, James Tyler conductor. "Masters of the Seventeenth-Century Love Song." Weill Recital Hall at Carnegie Hall, at 8. $10.

BEAUX ARTS TRIO—Haydn's Trio in G; Ravel's Trio in a; Brahms's Trio in c. Metropolitan Museum at 8. $15

DAVID HYKES AND THE HARMONIC CHOIR—Spring Equinox celebration. Cathedral of St. John the Divine Amsterdam Ave. and 112th St. (662-2133), at 7:30 $10, $15.

HILTON RUIZ AND QUARTET—Jazz at the Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $12

BARBARA BENARY/GAMELAN SON OF LION—Music fo Javanese gamelan instruments. Danse Mirage Theater 153 Mercer St. (219-3177), at 8. $9.

JOHN ROBERTS/TONY BARRAND, English folk singer P.S. 41, 116 W. 11th St. (594-8833), at 8. $7.

KEN SIMON TRIO—New jazz. Vanderbilt Y, 224 E. 47t St. (755-2410), at 8. $5.

ARMENIAN POP MUSIC—Town Hall at 8:30. $20, $30

THE KINANDERS PRESENT—Arias and other works, b Mozart, Brahms, Leoncavallo, Barber, Liszt. Laure ton Room, Wellington Hotel, Seventh Ave. and 55t St., at 7:30. Contribution.

NIGHT AND DAY—See 3/18. Today at 12:30.

BARGEMUSIC—Theodore Arm, Ida Kavafian violinis cellist Fred Sherry, violist Steven Tenenbom. Beeth ven's String Quartet, Op. 18, No. 2; Dvorak's Strin Quartet, Op. 105. Fulton Ferry Landing (718-62 4061), at 8. $12.

GERSHWIN CELEBRATION—See 3/18. Tonight at 8.

AHMAD WALI, Afghan singer (U.S. debut). Benefit Afghan refugees. Queens College Colden Center, L and Kissena Blvd. (718-793-8080), at 8:30. $10–$

MOBI NEW MUSIC ENSEMBLE (debut concert). Wo premieres by Baron, Brandis, Hoyer, Lake, Schanz Prospect Park Picnic House, PPW and 3rd St., Bro lyn, at 8. $5.

RONA GOLDENSHER, violinist/**JONATHAN SHERRY,** p nist. Prokofiev, Mozart. Queens College Rathaus, and Kissena Blvd., at 1:30. Free . . . **JANE OLION,** prano, with pianist Margo Garrett, at 2:45. Free.

Saturday, March 21

NEW YORK CHAMBER SYMPHONY GOES BAROQUE, rard Schwarz conductor; violinist Mark Peskar trumpeter Neil Balm, Concert Chorale. Vival Concerto in b for Four Violins; Torelli's *Sona* *cinque* in D; Bach's Violin Concerto in a and *Magnificat* in D. 92nd Street Y at 8. $12.50–$17.50.

ORCHESTRE SYMPHONIQUE DE MONTREAL, Charles Dutoit conductor; violinist Anne-Sophie Mutter. Brahms's Violin Concerto; Shostakovich's Symphony No. 8. Carnegie Hall at 8. $14, $18.50.

NEW YORK PHILHARMONIC—See 3/19.

MENDELSSOHN STRING QUARTET, with violist Robert Mann. Shostakovich's Quartet No. 7; Brahms's Quartet in a and Quintet in G. Merkin Hall at 8. $10.

ROBERT WHITE, tenor, with pianist Samuel Sanders, violinist James Buswell, cellist Nathaniel Rosen. Beethoven's Irish, Welsh, and Scottish folk songs, as well as lieder. Alice Tully Hall at 3. $15.

AN EVENING OF MUSIC BY MA SHUI-LONG, Taiwanese composer, with world and U.S. premieres and a variety of performers, both vocal and instrumental. Alice Tully Hall at 8. $10, $20.

EAUX ARTS TRIO—See 3/20.

YDIA ARTYMIW, pianist. Schumann, Tchaikovsky, Scriabin. Washington Irving High School, Irving Pl. at 16th St. (586-4680), at 8. $2, if available.

HE BRASS RING—Berio (N.Y. premiere), Jan Bach, Praetorius, Etler. Cathedral of St. John the Divine, Amsterdam and 112th St. (662-2133), at 7:30. Free.

OMO TORO, cuatro, with Jorge Luiz Suarez, bongos; Kali Rivera, percussion and vocals; drummer Orlando Silva. and others. Puerto Rican folk music, "Jibaro." Weill Recital Hall at Carnegie Hall, at 8. $10.

USIC OF DINOS CONSTANTINIDES, violinist. Weill Recital Hall at 2. $7.

IRIAN CONTI, pianist. Weill Recital Hall at 5:30. $10.

VID HYKES—See 3/20.

ROM OFFENBACH TO ROMBERG—Music from operettas by Sullivan, Sousa, Friml, Herbert, others. Production by David Seatter and 1010 Players. Park Avenue Christian Church, at 85th St., at 8. $5.

MITRY RACHMANOV, pianist. Music of Loeillet, Beethoven, Chopin, Shostakovich, Scriabin, Debussy, Liszt, Schumann. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 8. Free.

SHVILLE CONTEMPORARY BRASS QUINTET—"New Currents Uptown/Downtown." 20th-century music for brass, by Wilding-White, Miller, Henze, Bozza, Jan Bach. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

IN SALMON, pianist. Theodore Roosevelt Birthplace, 28 E. 20th, at 2. House admission $1.

FREY MOORE, pianist. Works of Beethoven, Prokofev, Ravel, Faure. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

EC TWO-STEP IN CONCERT—Folk rock and roll. New York Open Center, 83 Spring St. (219-2527), at :30 and 9:30. $9.

IES R. LAWSON, carillonneur. Earth Day recital, for he first day of spring. Riverside Church, the Drive at 22nd St., at noon. Free.

HT AND DAY—See 3/18. Tonight, at 5:30.

HESTRE NATIONAL DE FRANCE, Lorin Maazel conuctor; violinist Regis Pasquier. Overture to Berlioz's *envenuto Cellini*; Tchaikovsky's Symphony No. 2, Little Russian"; Ravel's *Tzigane* and *La Valse.* Queens ollege Colden Center, Kissena Blvd. and LIE, Flushg (718-793-8080), at 8:30. $18–$24.

LA ROBISON, flutist/**FRANK MORELLI,** bassoon, with her instrumentalists. "Spoleto Comes to BAM": vorak, Gounod, Beethoven, Villa-Lobos. Brooklyn cademy of Music, 30 Lafayette Ave. (718-636-00), at 8. $7.50, $10.

EWOOD CHAMBER ENSEMBLE—25th-anniversary ogram: "From the Treasure Chest." Music by Mort, Aldag, Schubert. Sunnyside Reformed Church, th St. and Skillman Ave., Queens, at 8. $8.

HWIN CELEBRATION—See 3/18. Today at 2 and 8.

Sunday, March 22

IESTRE SYMPHONIQUE DE MONTREAL, Charles Dut conductor; cellist Yo-Yo Ma. Haydn's Symphony . 85; Elgar's Cello Concerto; Bartok's Concerto for chestra. Carnegie Hall at 3. $14–$22.50.

ESTRE NATIONAL DE FRANCE—Avery Fisher Hall 3. Sold out.

IBER MUSIC SOCIETY—See 3/20. Today at 5.

BENNETT LERNER, pianist, with pianist-composer Vittorio Rieti. A four-hour recital to include 12 world premieres, 2 N.Y. premieres, a first modern performance, and 5 works written for Mr. Lerner. Composers include Blitzstein, Bowles, Fine, Harris, Ramey, Rieti, Barber, Tcherepnin, Thomson (all premieres), Auric, Copland, Diamond, Faure, Martinu, Mompou, Schuman, Sauguet. 92nd Street Y at 2. $7.50–$10.

WYNTON MARSALIS, trumpeter/**EASTMAN WIND ENSEMBLE,** Donald Hunsberger conductor. Music by cornet soloists of the 19th and 20th centuries: Arban, Levy, Bellstedt, Clarke; also Walton, Sousa, Schwantner, Holst, and Grainger. Carnegie Hall at 8. $11–$17.50.

NEW YORK CITY GAY MEN'S CHORUS, Gary Miller conductor. "The Movie!": Vito Russo host, and surprise guests. *Music composed for films, and tributes to* Astaire, Garland, others. Avery Fisher Hall at 8. $1 of every ticket sold will go the NYCGMC AIDS Outreach Fund: $8–$22.50.

AMES PIANO QUARTET (N.Y. debut): violinist Mahlon Darlington, violist Laurence Burkhalter, cellist George Work, pianist William David. Bolcom's Piano Quartet; Beethoven's Quartet in E flat, Op. 16; Faure's Quartet No. 1, Op. 15. Merkin Hall at 3. $9.

KAZUKO HAYAMI, pianist, with other artists. Music of Weber, Brahms, Berg, Kupferman. Merkin Concert Hall at 8. $10.

TON KOOPMAN, harpsichordist. Music by Byrd, L. Couperin, Froberger, D. Scarlatti, Bach, others. Metropolitan Museum Velez Blanco Patio, at 8. $12.

WALTER OLIVARES, violinist/**DENNIS ALEXANDER,** pianist (N.Y. debuts). Works by Britten, Mozart, Strauss. Weill Recital Hall at Carnegie Hall at 8:30. $8.

POWELL QUARTET—Weill Recital Hall at 5:30.

ADAMANT VERMONT SCHOOL BENEFIT—Weill Recital Hall at 2:30.

PAULA FLOREA/ELIZABETH McCULLOUGH, sopranos, with pianist Roger Rundle. "Voices of Women": music by Caccini, Strozzi, Clara Schumann, Boulanger, Berberian, Singer; settings of woman poets by Copland, *Bacon, Bernstein, Rorem. Marymount* Manhattan Theater, 221 E. 71st St. (877-9622), at 7. $6.

MUSICA VIVA, Walter Klauss conductor. Vaughan Williams's *Serenade to Music*; Bach's "Wedding" Cantata, No. 202; Durufle's *Requiem.* Church of all Souls, Lexington Ave. and 80th St., at 7. $8.

LENOX CHAMBER ENSEMBLE—Music by Bach, Schumann, Britten, Martinu. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. Free.

ERIK FRIEDLANDER, cellist/**LARYSSA KRUPA,** pianist. Works by Martin, Beethoven, Kosenko, Chopin, Cassado. Ukrainian Institute of America, Fifth Ave. and 79th St. (288-8660), at 5:30. $10.

BIRTHDAY TRIBUTE TO VLADIMIR USSACHEVSKY—Members of Speculum Musicae and the American Brass Quintet. Program includes Moravec's *The Open Secret.* Columbia University program. Symphony Space at 4. $10.

BILLIE LYNN DANIEL, soprano/**ANDREW FRIERSON,** baritone. Popular and classical music, a benefit for Sickle Cell Anemia Foundation. Town Hall at 3. $10, $12.

CAMBRIDGE CHAMBER PLAYERS—Music by Haydn, Mozart, Villa-Lobos for flute, cello, bassoon, piano. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

MARLEEN SCHUSSLER, soprano, with pianist Margaret Rolfe. Songs by Handel, Schumann, Poulenc, Rodrigo, Gershwin. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $6.

YOUNG ARTISTS CONCERT, by Opera Ebony. Brick Presbyterian Church, Park Ave. at 91st St. (289-4400), at 4. $10 suggested.

LES FILLES DE SAINTE-COLOMBE, with lutenist Kevin Mason. English music of the 16th and 17th centuries, for lute and the viola da gamba trio. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $8.

DICK HYMAN/DICK WELLSTOOD—"Hanratty's Revisited: Heavenly Jazz," at Church of the Heavenly Rest, Fifth Ave. at 90th St., at 5. $8.

ENGLISH HANDBELL FESTIVAL—Eight handbell choirs from the area, William Griffin conductor; organist J. David Williams, the Brass Quintet, and Riverside Choir members. Riverside Church, the Drive at 122nd St. (222-5900), at 4. $5. At 3, a carillon recital by James R. Lawson.

JOHN KING, organist. Works by Bach, Boyvin, Buxtehude, Franck, Guilmant, Mendelssohn. St. James's Church, Madison Ave. and 71st St., at 4. Free.

LISA JOY SITJAR, pianist. Bach, Schubert, Beethoven, Schumann. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Kenny Garrell Quartet; offering. At 7: David First/The Flatland Ossilators; $4. Lexington Ave. and 54th St. (935-2200).

VARDA NISHRY, pianist. Bach birthday program. Music by Bach and Iranyi. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 3. Free.

NIGHT AND DAY—See 3/18. Today at 5:30.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; singer Theodore Bikel. Russian folk songs and music from the musical theater; Enesco's *Rumanian Rhapsody* No. 1; Tchaikovsky's "Marche Slav." Queens College, Colden Center, LIE and Kissena Blvd. (718-793-8080), at 2. $14–$19.

ST. ANN'S ORCHESTRA, Fred Sherry conductor; St. Ann's School Chorus, soloists Dawn Upshaw, Mary Ann Hart, Mark Bleeke, Christopher Trakas; harpsichordist Robert Wolinsky. Haydn's Harpsichord Concerto in D; Bartok's *Divertimento* for Strings; Bach's Cantata No. 11. St. Ann's Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 4. $12.

GERSHWIN CELEBRATION—See 3/18. At 2 and 7.

THE CHIEFTAINS, with world-champion Irish step-dancer. Lehman Center, Bedford Park Blvd. West, Bronx (960-8833), at 3. $11–$15.

I CANTORI DI NEW YORK, Bart Folse director; bass William Hanrahan, organist Janet Montgomery, a string quartet of Juilliard students. Psalm settings by Bach, Monteverdi, Morley, Mozart, Purcell, Rossi, Schutz, Gluck. Trinity Lutheran Church, 31-18 37th St., L.I. City (928-4632), at 7:30. Free.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt, director. "Mozart in the Spring." At 3. Note: see listing directly above for the place.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conductor; violinist Setsuko Nagata, violist Nancy Uscher. Beethoven's "Leonore" Overture No. 1; Mozart's *Sinfonia Concertante,* K. 364; Mendelssohn's Symphony No. 3, "Scotch." Albert Einstein College of Medicine, 1300 Morris Park Ave., Bronx, at 3. Free.

BARGEMUSIC—See 3/19. Today at 4.

Monday, March 23

JUPITER SYMPHONY, Jens Nygaard conductor; clarinetist Charles Neidich, baritone William Parker. Francaix's Clarinet Concerto and *Serenade*; Ravel's *Don Quichotte a Dulcinee, Pavane,* and *Mother Goose* Suite. Alice Tully Hall at 8. $6–$10, if available.

ECCO TRIO (N.Y. debut)—Violinist Junko Ohtsu, cellist Evelyn Elsing, pianist Colette Valentine. Beethoven's Trio in D, "Ghost"; Ravel's Trio in A; Kirchner's Piano Trio (1954). Weill Recital Hall, at 8. $9.

JULIA BOGORAD, flutist (N.Y. debut), with pianist Paul Schoenfield, harpist Kathy Kienzle, harpsichordist Lionel Party, bassoonist Charles Ullery. Works by Bach, Dutilleux, Sturm (N.Y. premiere), Larsen (N.Y. premiere), Widor, Deak (world premiere). Merkin Concert Hall at 8. $10.

DAVE HOLLAND—New Jazz at the Public Theater, 425 Lafayette St. (598-7150), at 8. $12.

FLAVIO VARANI, pianist. Works by Beethoven, Schumann, Faure, Prokofiev. Symphony Space at 8. $12.

DOUBLE EDGE: "The Two Pianos of Nurit Tilles and Edmund Niemann" (debuts). Works by Oliveros, Stravinsky, Reich, Borden (world premiere), Mompou, Debussy, Satie. Town Hall at 8. $8.

DAVID LINTON—"Songs for Drum-Triggered Tape & Digital Instruments" (premiere). Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

MICHAEL COLLIER, pianist. Beethoven, Schumann, Stravinsky. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

STEPHANIE JUTT, flutist/**ARACELI CHACON,** pianist. Works by Debussy, Bolcom, Ravel, McKinley. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NIGHT AND DAY—See 3/18. Today at 5:30.

JUILLIARD SCHOOL STUDENTS—Chamber music by Brahms. Paul Hall, 144 W. 66th St., at 8. Free.

CONSERVATORY COMPOSERS CONCERT, Alexander

Nagy director. Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

Tuesday, March 24

CHAMBER MUSIC AT THE Y—Violists Nobuko Imai, Kim Kashkashian; violinists Ida Kavafian, Jaime Laredo; cellist Sharon Robinson, clarinetist Harold Wright. Mendelssohn and Mozart. 92nd Street Y at 8. $11–$15.

NEW YORK PHILHARMONIC—See 3/19.

PRISM ORCHESTRA, Robert Black conductor; soprano Daureen Podenski, flutist Renee Siebert. Shore's *July Remembrances* (world premiere); Allen's *Ruah* (world premiere); Schubert's Symphony No. 4. Merkin Concert Hall at 8. $8.

JOSE CARRERAS, tenor, with pianist Vincenzo Scalera. Songs of Spain and the Americas, and Homage to Tosti: Falla, Sorozabal, Turina, Ginastera, Tosti, Gershwin. Carnegie Hall at 7. $10–$22.

THOMAS LORANGO, pianist. Music of Schumann and Brahms. Alice Tully Hall at 8. $10.

EPIC BRASS QUINTET—Music by Bach, Handel, Mozart, Gabrieli, Faure, and "lighter fare." Weill Recital Hall at Carnegie Hall, at 8. $5.

MARIE-LUISE NEUNECKER, French-hornist, with pianist Teresa Turner-Jones, Works of Beethoven, Poulenc, Schumann, Dukas, Kirchner (world premiere), Hindemith. Town Hall at 8. $8.

S.E.M. ENSEMBLE, with composer-performer Pauline Oliveros. Program includes a premiere. Paula Cooper Gallery, 155 Wooster St., at 9. $7.

DAVID LINTON—See 3/23.

DAVE BAILEY'S JAZZMOBILE AND THE JIMMY HEATH QUARTET/TITO PUENTE & HIS LATIN JAZZ—Whitney Museum, Park Ave. and 42nd St., at 6. Free.

BIRTHDAY CONCERT FOR J.S. BACH, Andrew de Masi director. Vocal and solo music performed by faculty, students, and guests. Third Street Music School, 235 E. 11th St. (777-3240), at 7. Free.

CHRISTOPHER TRAKAS, baritone/**JOHN MUSTO,** pianist. Montsalvatge, Musto, Hundley, Bolcom, Berg. Trinity Church, Broadway and Wall, at 12:45. Free.

THE GERSHWIN CELEBRATION—See 3/18. Tonight at 8.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 3/17 at 8: Puccini's *Turandot*, Levine conducting; Marton, Mitchell, Domingo, Plishka. 3/18 at 8: Bizet's *Carmen*, Levine conducting; Baltsa, Cotrubas, Carreras, Baker. 3/19 at 8: Mussorgsky's *Boris Godunov*, Conlon conducting; Ciurca, Plishka, Raitzin, Booth, Koptchak, Berberian, Meredith, Blackwell. 3/20 at 8: *Turandot*; same as 3/17. 3/21 at 1:30: *Carmen*; same as 3/18, except Ramey for Baker (broadcast, WQXR). 3/21at 8: Poulenc's *Dialogues of the Carmelites* (in English), Rosenthal conducting; Ewing, Norman, Norden, Crespin, Quivar, Kuebler, Courtney.

Other

CONCERT ROYAL AND THE NEW YORK BAROQUE DANCE COMPANY—Handel's *Terpsichore* on a double bill with Rameau's *Pygmalion.* With Ann Monoyios, Frank Kelly, Steven Rickards, Catherine Turocy. Marymount Manhattan Theater, 221 E. 71st St. (279-4200). 3/18–21 at 8. $15, $20.

THE THREEPENNY OPERA, by Weill and Brecht; orchestration by Blitzstein, Nathan Matthews conductor. Riverside Opera Ensemble, at Rutgers Presbyterian Church, 236 W. 73rd St. (662-6843). 3/20, 21, 23, 24, 27, 28, 30, 31 at 8; 3/22, 29 at 3. $10.

LUNATICS AND LOVERS, by Mozart, in English. Queens College, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 3/20, 21 at 8; 3/22 at 3. $5.

I DUE LITIGANTI, by Giuseppe Sarti (1782), based on Goldoni; Vineyard Opera Shop, Joseph LoSchiavo artistic director, James Kurtz music director. 309 E. 26th St. (683-0696). Through 4/5: Fri. and Sat. at 7:30, Sun. at 3. $14.

ABIGAIL ADAMS, a chamber opera with music and libretto by Richard Owen. New York Lyric Opera, Martin Rutishauser conducting. World premiere, at Harkness Center, 4 E. 75th St., 3/18, 19, 20 at 8; $50 (benefit, Educational Fund of the Foundation of the Federal Bar Council; 644-9771). Preview, 3/17 at 8; $10.

AMATO OPERA—Puccini's *Madama Butterfly*. 3/21, 28 at 7:30. 3/22, 29 at 2:30. 319 Bowery at 2nd St. (228-8200). $10.

HMS PINAFORE, by Gilbert and Sullivan. Concert performance, with audience joining in the choruses. Gilbert and Sullivan Society, CAMI Hall, 165 W. 57th St. 3/20 at 8. Free.

SOUTH PACIFIC—New York City Opera. See Theater, page 107.

TIBETAN OPERA MUSIC AND DANCE FROM LHASA—Nine musicians, dancers, and singers from Tibet. Asia Society, 725 Park Ave. at 70th St. (517-2742). 3/19, 20, 21 at 8. $20. At 7:30: a demonstration.

DANCE

Dance Theatre of Harlem

DAVIS HALL, CITY COLLEGE—Through 4/5. "Harlem Homecoming II," at 134th St. and Convent Ave. (690-4000). Tickets, $8–$20, except Fri. and Sat. nights $10–$22. 3/17 at 8; 3/18 at 2 and 8: *Bugaku, Mirage, Toccata e Due Canzoni.* 3/19, 20 at 8; 3/21 at 2 (8 p.m., sold out); 3/22 at 3: *Concerto Barocco, Le Corsaire, Agon, Concerto in F.* 3/24 at 8, 3/25 at 2 and 8: *Allegro Brillante, Saffron Knot, Phoenix Rising* (world premiere), by Arthur Mitchell and Billy Wilson.

Murray Louis Dance Company

JOYCE THEATER—3/17–29. Tickets, $17. Program A: *Geometrics; The Disenchantment of Pierrot; Interims; Butterfly* (N.Y. premiere), music by Terry Riley; *Kineti Suite* (world premiere), music by Tigger Benford performed by the composer—3/17, 22 at 7:30; 3/19, 21 25, 27 at 8; 3/29 at 2. Program B: *Revels*; a new sol (world premiere), music by Howard Klein performe by the composer; *The Station; Bach Suite*—3/18, 20 24, 26, 28 at 8; 3/22 at 2; 3/29 at 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—3/17, 18, 19, 2 at 8; 3/21 at 2 and 8; 3/22 at 2: **Alvin Ailey Repertory.** The Drive at 120th St. (864-2929). $7.50.

Other

BROOKLYN DANCE THEATER—Brooklyn College, th Gershwin, Flatbush and Nostrand Aves. (718-434 1900). 3/20, 21, 27, 28 at 8; 3/22, 29 at 2. $5.

CONCERT DANCE COMPANY OF BOSTON—New Yor premieres of Newman's *Jigsaw* and Takei's *Light, Pa 22.* "Out of the Blue," at the Emanu-El Y, 344 14th St. (673-2207). 3/21, 22 at 8. $6.

EMERGING SPRING '87—Choreographers' Showcas Danse Mirage, 153 Mercer St. (219-3177). 3/21 at $9.

GOLDBERG VARIATIONS—The Bach work as perform by Glenn Gould, improvised by Steve Paxton. Al *PA RT* (1979). The Kitchen, 512 W. 19th St. (25 5793), 3/19 - 22 at 8:30. $8.

KAJA GAM & AWKWARD DANCE—Premiere of *Gra Central,* an evening-length work. P.S. 122, 150 Fi Ave. at 9th St. (477-5288). 3/20, 21, 22 at 9. $8.

MARK DENDY AND COMPANY—*Beat* and other wor "Edgeworks," at Continental Insurance Atrium, 1 Maiden Lane at Front St. 3/18 at 12:15. Free.

MARTHA BOWERS DANCE/THEATRE/ETCETERA, w guest dancers and martial-arts experts, in three p mieres and repertory works. The Field at Pineap 599 Broadway at Houston St. (966-3177). 3/20 a 3/21, 22 at 8. $8.

RISA JAROSLOW & DANCERS—Six-member troupe in premiere of Jaroslow's *Backward Glance*, and ot works. At CSC, 136 E. 13th St. (677-4210). 3/17- at 8; 3/22 at 3. $10.

ROBERT KOVICH, choreographer, and composer J King, in their collaborative work *Multiple/C Crimes.* St. Mark's Church-in-the-Bowery, Sec Ave. and 10th St. 3/19–22 at 8:30. $6.

SUSAN OSBERG—With the Workwith Dancers, m by James Tenney. Premiere of *States,* a solo, and o pieces. Art in General, 79 Walker St. (219-04 3/20, 21 at 8. $5.

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OTHER EVENTS

PECIAL DAYS AND SEASONS mean a calendar full of special events. For the week ahead: **Earth Day and the spring equinox** come together 3/20 (see also Concerts, page 114), and as usual, the artist Donna Henes invites everyone to her annual **Eggs on End: Standing on Ceremony** do at the World Trade Center Plaza, climaxing at 10:52 p.m., the exact birth-moment of spring. The first 360 arrivals will each get an egg of their own, and they say one might be able to make it balance for at least 20 minutes. Get there a little early and practice . . . A reminder, too, of the **St. Patrick's Day Parade,** 3/17, beginning at 11:30 a.m., marching from the mid-40s up Fifth Ave. to 86th St., then east to Third Ave., with bands and pipers and politicos and celebrities to wave at.

AYDEN PLANETARIUM, American Museum of Natural History, CPW at 81st St. (769-5920). Sky show, "The Seven Wonders of the Universe, " narrated by Burt Lancaster; Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75, children 2–12, $2.

EVELS AND CAUSES—One-of-a-kind performances and events with ideas other than to entertain include a **Spring Benefit Recital at the Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433). Date is 3/22 at 3, and the artists are soprano Virginia Bitar-Lindle, harpist Dulcie Barlow, flutist Clare Hoffman, and Robert Bonfiglio, who does great things with his harmonica. Music is by Mozart, Poulenc, Berlioz, Debussy, Chou, and more. $12.50, including refreshments and an art-exhibit opening; the Conservatory's Seasonal Display Center will benefit . . . **Collect New York!** is the title for an auction to benefit the **Empire State Crafts Alliance,** 3/19, 6:30–9. It's at Steuben Glass, Fifth Ave. at 56th St., nd the Public Theater's Joseph Papp will bang a dramatic gavel. $50 includes a reception with champagne nd classical music. Some 100 works by New York tate craftspeople include items in fiber, metal, glass, lay, and more, from the decorative to the function-l . . . The **Sonoma County Wine-Tasting Benefit or the Vineyard Theatre,** 3/25 at 7, will be at La elle Époque, 827 Broadway near 13th St. 25 vintners rom California will each bring along two top wines o be tasted, and will talk about the product as well as heir own techniques. Proceeds will help the Vineard, where *Lady Day* got its start, build its new Union quare quarters. $25 (832-1002) . . . A somewhat beted **Mardi Gras Cruise Aboard the Riverboat,** r the free-summer-music programs of the **Flushing rts Council,** is set for 3/20, 8–midnight, from Pier 2 at W. 23rd St. and the Hudson. A Cajun dinner, ancing, Bourbon Street music, an open bar, too, for 125 (718-463-7700), all aboard World Yacht's *rincess.*

ENDAR NOTES FOR LATE MARCH—A **Celebration the School of the Arts at Columbia** will take er at Symphony Space 3/17–22, with a variety of ents to showcase the creative and scholarly range of ch of the school's divisions—the Research Center r Arts and Culture, also in writing, theater arts, inting, films, and music. Performers and speakers clude Stanley Kunitz, Martin Scorsese, James Ronquist, Ruth Laredo, Schuyler Chapin, and others. ost events are $10, at 95th St. and Broadway (864-00, 280-4331, for details). The opening 3/17 is 00, to include all other programs . . . A **Forum on t** presented by the Center for Peace Through Cule (645-1653), is 3/20 at 7, at Halloran House, Lexgton Ave. between 48th and 49th Sts. It's $8, and akers are the artists Donald Burgy and Alex Grey, architect-designer Michael Kalil, and the painteriter Carmela Tal Baron . . . Dynamite performer **ita Rivera** will turn up at the Brooklyn Center for Performing Arts at Brooklyn College (718-434-0), 3/21 at 8. Joining her: Christopher Chadman, yne Cilento, and 18 musicians; choreography for the show is by Ron Field, and the lady will sing and dance in a Broadway-musical mood. $14–$22 . . . The **Salmagundi Club Galleries,** 47 Fifth Ave. in the Village, will offer two artist demonstrations to complement its auctions of members' works. The latter are 2/20, 2/27, and 4/3 at 8, with open viewing daily 1–5. On 3/22 at 2:30, the watercolor demonstration will be by Elizabeth Ryan, and on 3/29, illustrator Ferdinand Petrie will be on hand.

TOURS

GREENWICH VILLAGE—"Echoes of the Past." First tour of the spring for New York Walk-About: 3/22, at 11 a.m. or 2 p.m., meet on S.E. corner of Seventh Ave. and 13th St. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

UPPER EAST SIDE HISTORIC DISTRICT—Adventure on a Shoestring walk. 3/22 at 3, meet on S.E. corner of Fifth Ave. and 59th St. (265-2663). $5.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). 3/18, 10 a.m.–noon: "Elegant Restaurants"; Arthur Marks takes you to Sign of the Dove, Contrapunto, Arizona 206, and Yellowfingers, to talk to chefs, decorators, and staff; $15 . . . 3/22, 11 a.m.–3: "Inside the *New York Times*: History of the Press," a visit with Marvin Gelfand; also stops at sites of the old *Mirror* and *Herald Tribune, The New Yorker,* Time and Life Building, and reporters' "hangouts"; $10. 3/22, 11 a.m.–3: Visit with the Whitney Museum instructor Lynn Shapiro to the museum's David Salle exhibit; $12. Phone for schedule of out-of-town tours.

HARLEM—A tour every Sun., with Holidays in New York (765-2515—reservations necessary). Beginning at 10 a.m., you visit a church service that includes gospel singing, then see the Studio Museum of Harlem, followed by a brunch in a neighborhood restaurant and a walk with a view to architecture and history. $25 (including admission and brunch).

FAMILY MATTERS—A cold-weather "inside tour" by the Lower East Side Conservancy, at the Eldridge Street Synagogue, 12 Eldridge St. between Division and Canal St. (431-0233). Each Sun. at 1:30, reservations necessary. "Tour" includes a walk around the old building, a dramatic presentation, music, artifacts, photographs, on early immigrant life. $10.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 3/21, Alley Pond Marsh, Queens. 3/22, Prospect Park. Free.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Sat. and Sun. at noon (334-8463). $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat.; Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—**New York Botanical Garden, Bronx:** 3/21, 10:30 a.m.–noon: a walk in the 40-acre forest; $2 (220-8747) . . . **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): tours of the Garden's seasonal treasures; Sat. at 10:30 a.m., Sun at 1; free . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 3/21 at 7:30 a.m., a bird walk; $2. Woodland walks, last Wed. of the month, at 10 a.m.; $1. Winter walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. Also city walks: 3/22 at 11 a.m., meet at the Waverly Theater, Sixth Ave. and 3rd St., for a tour around Greenwich Village; rain cancels (718-720-1593); $1.

SPORTS

BASKETBALL—Knicks: Madison Square Garden (564-4400). 3/17 at 7:30: vs. Denver; 3/19 at 7:30: vs. Indiana; 3/21 at 7:30: vs. Atlanta; 3/23 at 7:30: vs. Seattle. $8–$20. **Nets:** Byrne Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 3/17 at 7:30: vs. Cleveland; 3/24 at 7:30: vs. Dallas. $6–$15.

ALL-AMERICAN OPEN KARATE CHAMPIONSHIPS—Felt Forum (564-4400). 3/21: More than 1,000 top martial arts competitors from around the world will vie for top honors in this annual event. Preliminary bouts 8 a.m.–5, $10; finals at 8, $8–$25.

COLLEGE BASKETBALL—National Invitational Tournament: Madison Square Garden (564-4400). 3/24 at 7: Semifinal doubleheader; 3/26 at 7: Championship doubleheader; $10–$14.50.

HOCKEY—Rangers: Madison Square Garden (564-4400). 3/18 at 7:30: vs. Hartford; 3/22 at 7:30: vs. Chicago. $9–$22. **New Jersey Devils:** Brendan Byrne Arena, East Rutherford, N.J. (201-935-6050). 3/23 at 7:35: vs. Edmonton. $10–$19. **Islanders:** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 3/24 at 8:05: vs. Washington. $16–$26.

FENCING—The Enterprise Press New York International Sabre Tournament. More than 100 top fencers will be here for the competition, beginning at 9 a.m. on 3/21 and 10 a.m. on 3/22. They'll be at NYU's Coles Center, 181 Mercer St. $5.

AMATEUR BOXING—Daily News Golden Gloves: Felt Forum (564-4400). 3/25–27 at 8: Semifinal bouts in this annual tournament featuring New York City's best young boxers. $6.50–$8.50.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 3/21, Bay Shore; 3/22, Westchester Handicap.

CHILDREN

CHILDREN'S FILM—The film *Born Free* about a lion cub. 3/21 at 11 a.m. and 1:30. LaGuardia Community College Theater, 31-10 Thomsen Ave., Long Island City (718-482-5151). Adults $2; children $1.

ALADDIN—A musical version of the classic tale. 3/22 at 2. Brooklyn Center for the Performing Arts at Brooklyn College, Whitman Hall, Flatbush and Nostrand Ave., Brooklyn (718-434-1900). $3.50.

THE LEGEND OF THE GOLDEN COFFEE BEAN—A musical play for children based on an ancient book of the Mayas. 3/18–20 and 3/25–27 at 10:30 a.m. Lincoln Square Neighborhood Center Auditorium, 250 W. 65th St. (244-5372). $2.

THE PATCHWORK GIRL OF OZ—A musical play performed by hand and rod puppets. 3/22 and 3/29 at 2. Old First Church, 729 Carroll St., at Seventh Ave., Park Slope, Brooklyn (718-834-1828). $3.75.

ANDROCLES AND THE LION—A musical version of the classic tale. Sat. at 1 and 3:30, 3/21; Sun. at 3:30, 3/22. Hartley House Theatre, 413 W. 46th St. (666-1716). Adults $5; children $4 (reservations recommended).

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"crack" prevention through puppets; performed by the Shadow Box Theatre. 3/18, 3/20, 3/25–27 at 10:30 a.m. and 3/19 at 10:30 a.m. and 1: P.S. 299, 88 Woodbine St., Brooklyn (212-724-0677). $2.50.

TOUCH THE AIR—Puppet friends Scarlet and Rainbow take a madcap journey through the wilds of the imagination. 3/16, 3/23, 3/30, and 4/6 at 10:30 a.m. P.S. 166, 132 W. 89th St. (724-0677). $2.50.

THE ODYSSEY—Homer's epic tale set to music by the Open Eye Theatre. 3/20 at 7:30. St. Michael's Parish-House, 225 W. 99th St. (769-4142). $6.

THE NIGHTINGALE—The Hans Christian Andersen tale set to music. 3/21 at 2. St. Michael's Parish-House, 225 W. 99th St. (769-4142). $6; also, 3/22 at 3. Henry Lindenbaum Jewish Center, 270 W. 89th St. (769-4142). $6.

PUPPET FESTIVAL—*Microzoid and the Talent Show,* by the Peppermint Playhouse Puppeteers. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from New York. $2. 3/21 at 1:30. Museum of the City of New York Auditorium, Fifth Ave. at 103rd St. (534-1672).

PUPPET PLAYHOUSE—*Festival of Fun,* presented by magician, puppeteer Bob Conrad. 3/21–22 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). $3.

CINDERELLA—A musical, by the Papageno Puppet Theater, through 4/18. Sat. and Sun. at noon. Party Center, 131 W. 72nd St. (874-3297). $3.50 (reservations necessary).

LONG RUNNERS—Mostly Magic: A magic show with Torkova and Imam, every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50 . . . **13th Street Repertory Company:** *Rumple Who?,* Sat. and Sun. at 1; *The Snow White Show,* Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 3/22 at 1:30: *The Funzapoppin Magic Show.* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 . . . **The Little People's Theater Company:** *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. 39 Grove St. (765-9540). $5 . . . **4th Wall Repertory Company:** *The Beat Is With You,* an original rock musical. Sat. and Sun. at 3:30. 79 E. 4th St. (254-5060). Adults $10; children $6 . . . **New Media Repertory Company:** *Alfred the Dragon Is Here Again,* Sat. at 3:30. St. Peter's Church, 619 Lexington Ave., at 54th St. (734-5195). Adults $4.50; children $3.50.

CITY OF NEW YORK PARKS AND RECREATION—Marionette Theatre: 79th St. and West Drive, Central Park (988-9093). *Aladdin,* Sat., noon and 3. $2 . . . **Heckscher Puppet House:** North of Seventh Ave. and CPS, Central Park (397-3089). *The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and noon. $2.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: "There's a Horse in My Pocket"—Laura Simms presents a storytelling program for children ages 7–12. 3/18 at 4. **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . "Mime Workshop"—Children, ages 7–12, can learn the art of mime from Rafael Risemberg (preregistration required). 3/20 at 4. **Hamilton Fish Park** branch, 415 E. Houston St. (673-2290) . . . "Music, Music, Everywhere"—Picture book storytime for children ages 4–6. 3/21 at 10:30 a.m.; "Animal Show"—Meet Theo Powell and his animal friends. 3/23 at 3:30. Both programs at **Epiphany** branch, 228 E. 23rd St. (679-2645) . . . "Flutes on Parade"—An introduction to the flute for school-age children. 3/23 at 4. **Webster** branch, 1465 York Ave. (288-5049) . . . "Animal Show"—Theo Brown brings a bullfrog, rabbit, guinea pig and a boa constrictor. 3/24 at 3:30; "The Poetry Project"—A poetry and drawing workshop for children ages 6–12. 3/25 at 3:30 (preregistration required). Both programs at **Columbus** branch, 724 Tenth Ave. (586-5098) . . . **Bronx:** "The Poetry Project"—A poetry and drawing workshop for children ages 6–12 with Pat Hough. 3/18 at 3:45; "Lou the Magnificent"—A magic show for ages 4–12. 3/20 at 3:30. Both programs at the **Woodstock** branch, 761 E. 160th St. (685-6255) . . . "Lou the Magnificent"—A magic show for ages 4–12. 3/18 at 4. **Baychester** branch, 2049 Asch Loop N (379-6700) . . . "Songs Say So Much"—A sing-along program for ages 5–12. 3/20 at 4; "The Poetry Project"—A poetry and drawing workshop for ages 6–12. 3/24 at 4 (preregistration required). Both programs at the **Clason's Point** branch, 1215 Morrison Ave. (842-1235) . . . "Puppet Fun Shop"—A demonstration of puppet styles from around the world for ages 5–11. 3/24 at 3:30. **Morrisania** branch, 610 E. 169th St. (589-9268) . . . "The Captain Dan and Conrad Show"—Ventriloquism, magic, and audience participation for school-age children. 3/24 at 3:45. **Mott Haven** branch, 321 E. 140th St. (665-4878) . . . **Staten Island:** "The Magic of Hope Is Wondrous Indeed"—A magic show for ages 6–12. 3/19 at 4. **New Dorp** branch, 309 New Dorp La. (718-351-2977). Also presented, 3/25 at 3:30 at the **Stapleton** branch, 132 Canal St. (718-727-0427) . . . "Animal Show"—Meet Theo Powell and his animal friends. 3/25 at 3:30. **Todt Hill-Westerleigh** branch, 2550 Victory Blvd. (718-494-1642). All programs are subject to last minute change and cancellation.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing the incredible mass of data available in the "Information Age." Meet Gor-don, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

SOUTH STREET SEAPORT MUSEUM—Children's Center, 165 John St. (669-9400). Through March: "Boys at Sea—Life Aboard the Schoolship St. Mary's." Children can climb into a hammock, taste hard tack, learn ropework skills, and interact with a 19th-century first mate. Hours: 10 a.m.–5 daily. Adults $4; seniors $3; and children $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. (570-3932). 3/21–22: "Pattern in Art: Geometric Patterns"—Weekend activities include films and drawing classes. Gallery adventure (includes sketching anc hands-on-project), Sat. at 11 a.m. and 2:30 and Sun. a 11 a.m., Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk–gallery hunt, Sun. at 1 and 3, Uri Conference Room; drawing for ages 9 and above, Sun 1:30–3 (Uris Center). Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54t St. (765-5904). 3/21–22: "Pageant of Puppets Gran Opening"—The museum reopens with puppets, mar ionettes, puppet films, video puppet stages, and puppe art activities. See puppets from Italy, marionettes fror France, shadow puppets from Thailand and the Pec ple's Republic, and learn how to use finger puppet rod puppets, and hand puppets. Hours: Tue.–Fri. 1– weekends, 11 a.m.–5. Adults $2 (weekends) and $ (weekdays); children $3 and $2. Please note: Mai floor of the museum will be closed through 3/19.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Av (718-735-4400). 3/21 at 1:30 and 3: "Elf Self"- Share in dance and body movement. Daily: Exhibi on how humans hear and create sound, compleme an exploration of music and sounds of other cultur of the world. Exotic musical instruments, sounds fro nature, and noisy everyday objects are examined. "U der Your Feet": Children can study geology, e ploring rock material, crystals, minerals, and soil sar ples with microscopes. "Boneyard": Skeletons a muscles of humans and animals are revealed to tea how our bodies work. Hours: Mon., Wed., and F 2–5; Thu. (family night) 2–8; Sat., Sun., and holid 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushi Meadow–Corona Park, Flushing (718-592-240 3/22 at 2: "Street Messages: Panorama of New Y City"—Illustrate a New York City street experiei in a found material. 50¢. Hours: Tue.–Fri. 10–5; Sa Sun. noon–5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Hart 1000 Richmond Terr. (718-273-2060). 3/20, 7: "Friday Night Free Fun: Road to the Isles"—Mu cians Larry Cole and Bill Ochs will lead an imagin journey to the moors and mountains of Ireland Scotland; 3/21 at 1: "Gargoyles and Giggles"—Scu tor Daniel Sinclair will lead a discussion about hist structures and then children can make their own goyle to take home; 3/22, 1–3: "Building With B es"—Children can make their own buildings fi cardboard boxes. Reservations required for all grams. "Storytelling"—Every Sat. at 11:30 a.m., pre-schoolers. Also, in the 3rd-floor Main Gall "Building Buildings." Hours: Wed.–Fri. 2 Sat.–Sun. 11a.m.–5. $2.

RESTAURANT DIRECTORY

EY TO ABBREVIATIONS

	Breakfast
r	**Brunch**
	Lunch
)	**Dinner**
	Supper
)	**Inexpensive—Mostly $15 and under***
M)	**Moderate—Mostly $15-$35**
E)	**Expensive—Mostly $35 and over***
E	**American Express**
B	**Carte Blanche**
C	**Diners Club**
C	**MasterCard**
	Visa
rmal:	**Jacket and tie**
ress opt:	**Jacket**
asual:	**Come as you are**

verage cost for dinner per person ordered à la rte.

his is a list of advertisers plus some of the city's most pular dining establishments.

ease check hours and prices in advance. Rising food d labor costs often force restaurateurs to alter prices on ort notice. Also note that some deluxe restaurants th à la carte menus levy a cover (bread and butter) arge. Many restaurants can accommodate parties in vate rooms or in sections of the main dining room— managers for information.

MANHATTAN

Lower New York

AZONAS—492 Broome St. (966-3371). Casual. Bra- ilian. Spcls: steak oswaldo aranha, vatapa, shrimp à aiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. oon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. nt. nightly. **(M)** **AE, CB, DC.**

STERDAM'S BAR & ROTISSERIE—454 Broadway, at rand St. (925-6166). Casual. International. Spcls: hicken salad with sesame noodles, roasted fish, tortel- ni with porcini cream. Res. sug. L daily noon–5. D un.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Am- erdam Ave., bet. 80th–81st Sts.** (874-1377). **–M)** **AE, CB, DC, MC, V.**

ELO—146 Mulberry St. (966-1277). Casual. Ital- n. Spcls: angel hair alla sassi, boneless chicken scar- riello, cannelloni amalfitani. Open Tue.–Thu. on–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to :30. Closed Mon. **(M)** **AE, DC, MC, V.**

BEACH HOUSE—399 Greenwich St., at Beach St. 26-7800). Casual. Mexican. Spcls: fresh crabmeat chiladas, chile relleno, shrimp in garlic sauce. L e.–Fri. noon–4. D Tue.–Fri. 4–midnight, Sat. 5–1 n., Sun. 5–11. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

OUTO FRERES—451 Washington St. (966-4900). sual. French. Spcls: breast of duck with ginger cassis ce, bouillabaisse, lobster neptune. L Tue.–Fri. on–3:30. Br. Sat.–Sun. noon–4:30. D Sun.–Thu. 11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

DE MAYO—349 W. Broadway, bet. Broome d Grand Sts. (226-5255). Casual. Mexican. Spcls: lin de tortilla, menudo norteno, alambres de cam- nes. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway and Church St. (227-7074). Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–11. **(M–E)** **AE.**

EL INTERNACIONAL—219 W. Broadway, at Franklin St. (226-8131). Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 40–125. Ent. Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread with gorgonzola, fresh pasta, grilled seafood, scampi Giorgio, tirami su. Res. sug. Open for L and D daily 11:30 a.m.–midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, chili, soup. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. 10–6. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. noon–3. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LE CERVIN—308 Bleecker St. (463-0730). Casual. French. Spcls: raclette, boeuf Wellington, poached fillet of salmon with basil sauce. Res. sug. D Mon.–Thu. 5:30–11, Fri.–Sun. to midnight. **(M)** **AE, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I-M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

TRATTORIA DA ALFREDO—13 Eighth Ave., at 12th St. (929-4400). Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.–Sat. noon–2. D Mon., Wed.–Sat. 6–10:15, Sun. 5–9:15. Closed Tue. **(M)** **AE.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: warm chicken mousse with prunes and port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9 a.m.–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11 a.m.–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual Continental. Spcls: rack of lamb, fresh fish, tapas. Re sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnigh Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC,**

CELLAR GRILL—131 W. 34th St., in Macy's lowe level (967-6029). Casual. American. Spcls: chicke pot-pie, pizza, cobb salad. Res. sug. Open for L and Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **A**

CHELSEA TRATTORIA ITALIANA—108 Eighth Av (924-7786). Casual. Northern Italian. Spcls: ca maretti, homemade agnolotti, scaloppini alla Leon Res. sug. L Mon.–Sat. noon–5. D Mon.–Thu. 5–mi night, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC,**

CHINA VILLAGE—141 W. 33rd St.(244-5575). Casu Hunan/Szechuan/Cantonese. Spcls: Peking duck, c ange flavor beef, sea scallops with garlic and ch sauce. Res. sug. Open daily 11 a.m.–11. Private parti for 85. **(I)** **AE, CB, DC, MC,**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. T ditional Italian. Spcls: penne all' arrabbiata di ma pizza ai funghi, cotoletto di agnollo alla griglia,scall pine alla francese. Res. sug. Open for L & D Mon Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br S noon–4. Private parties. **(M)** **AE, CB, DC, MC,**

DINO CASINI'S—132 W. 32nd St. (695-7995). D opt. Italian/Continental. Spcl: veal Sorrentino. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.– 3:30–9. Complete L and D. Closed Sun., except private parties. **(I)** **AE, CB, DC, MC,**

EL QUIJOTE—226 W. 23rd St., in the Chelsea H (929-1855). Casual. Castilian. Spcl: lobster from ta Res. sug. Open daily noon–midnight. Inexpen lobster special daily. **(M)** **AE, DC, MC**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-62 Casual. Continental. Spcls: fried provolone che stuffed chicken breast, cappuccino cake. Res. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC**

INDIAN OVEN II—913 Broadway, bet. 20th–21st (460-5744). Casual. Indian. Spcls: whole steamed in chutney, quail in ginger garlic gravy, tand chicken and vegetables. Res. nec. L daily noon–3

Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. shell steak, Dover sole with lobster beurre blanc, game in season. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. from 5. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

'AMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)**
AE, CB, DC, MC, V.

INGHA—240 Eighth Ave., bet. 22nd–23rd Sts. (741-1732). Casual. Thai. Spcls: sate, pad-thai, mee grob, curry. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu., Sun. 4–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

PEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)**
AE, MC, V.

ORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, hicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

REDO: THE ORIGINAL OF ROME—54th St., bet. Lexngton and Third Aves., Citicorp Bldg. (371-367). Casual. Italian. Spcl: fettuccine Alfredo. Res. ug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **I-M)** **AE, CB, DC, MC, V.**

BASSADOR GRILL—1 United Nations Plaza, at 4th St., in the U.N. Plaza Hotel (702-5014). Dress pt. American/southwestern French. Spcls: carpaccio lad, lobster and vegetable terrine, grilled John Dory ndouillette with mustard sauce, roast lamb chops rapped in chopped vegetables and herbs. Res. sug. B aily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. r Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)**
AE, CB, DC, MC, V.

ENTEUIL—253 E. 52nd St. (753-9273). Jacket and e required. American. Spcls: lobster, leek and artiioke salad with white truffle vinaigrette, roast goose h and deep fried cabbage, calf's liver with mustard uce and pepper poppadum. Res. nec. L Mon.–Fri. on–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **he Grill:** (753-6387). Casual. Spcls: country veal te, chefs special salad, grilled fish. Res. sug. L Mon.–i. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)**
AE, CB, DC, MC, V.

BARCLAY RESTAURANT & TERRACE—111 E. 48th ., in the Hotel Inter-Continental (421-0836). *ket required. Continental. Spcls: grilled salmon* th piquant seasoning, L.I. duckling with cranberry ish, filet of beef with duck liver and merlot wine ce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** *Afternoon tea Mon.–Sat. 3–5:30.* Ent. Mon.–Sat. 3–10:30 and Sun. Br.
AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. noon–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(I–M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)**
AE, CB, DC, MC, V.

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)**
AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)**
AE, CB, DC.

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St. (661-3400). Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.** (355-3345). L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)**
AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sauteed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M)**.
AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes

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fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th–51st Sts. (753-5355). Formal. Nouvelle French. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thu. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req. French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagu tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V**

AU TUNNEL—250 W. 47th St. (575-1220). Casual French. Spcls: noisette de veau, tripes à la mode d Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5:30–11:30. Complete D. Closed Sun. **(M)** **AE**

BARBETTA—321 W. 46th St. (246-9171). Formal Northern Italian. Spcls: field salad Piemontese, agno lotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. I Mon.–Sat. 5–midnight. Complete pre-theater I 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC,**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casu al. Spanish. Spcls: mariscada, paella, veal Fundado Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. t midnight, Sun. 1–10. Private parties for 35. **(I-M)** **AE, CB, DC, MC,**

CARAMBA I—918 Eighth Ave., bet. 54th–55th St (245-7910). Casual. Mexican. Spcls: margaritas, ch michanga, bocados amores, combination plates. Re sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC,**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casu American. Spcls: cherry smoked filet mignon wi horseradish sauce, spiral of salmon filet, fresh fish da ly. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. B till 4 a.m. nightly. Private parties for 300. Video e Closed Sun. **(M)** **AE, CB, DC, MC,**

CHARLEY O'S—33 W. 48th St. (582-7141). Casu Irish pub style. Spcls: Irish stew, hot roast beef. R sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–1 Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC,**

FRENCH SHACK—65 W. 55th St. (246-5126). Casu French. Spcls: soft-shelled crabs, duck Norman côte de veau aux chanterelles. Res. sug. L da noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Co plete L and D. **(M)** **AE, CB, DC, MC,**

HO HO—131 W. 50th St. (246-3256). Casual. Clas Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Compl L and D. **(I)** **AE, CB, DC, MC,**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-898 Dress opt. American. Spcls: steak, fresh seafood. F sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC,**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St. (265-1610). Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L and D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

A VIEILLE AUBERGE—347 W. 46th St. (247-4284). Casual. French. Spcls: roast leg of veal, magret de canard au bay de cassis, trianon de poisson. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9, Fri.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

E BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

E QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ESCARGOT—47 W. 55th St. (245-4266). Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

S PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VERT-GALANT—109 W. 46th St. (382-0022). Jacket equired. French. Spcls: onion soup, rock cornish hen, ôtes de veau farci, Maurice's special cheesecake. Res. ug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. losed Sun. **(M)** **AE, CB, DC, MC, V.**

'SY'S—236 W. 56th St. (247-3491; 247-3492). acket req. Italian. Spcls: veal rollatine marsala, spenino Romano. Open Tue.–Thu., Sun. noon–10:45, ri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

NIER'S—811 Seventh Ave., at 52nd St., in the heraton Centre (581-1000). Formal. Continental. daily 6–10. Cocktails from 5. Complete D. Pianist ri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

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RESTAURANTS

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon., Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.-midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. **(M-E)** **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m, Sun. 4-midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St. (758-0530). Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUCANO—333 E. 60th St. (308-2333). Jacket and tie required. Italian. Spcls: carpaccio de salmone, penne de Kremlin, risotto con porcini. Res. nec. D Tue.-Sun. 7-midnight. Closed Mon. **(E)** **AE, DC.**

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby (535-2112). Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5-11, Fri. and Sat. 4:30-11:30, Sun. 4:30-10:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.-2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranee, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrim
with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potat
salad. D daily 5-midnight. Br Sat.-Sun. 11:3
a.m.-3:30. **(M)** **AE, DC, MC, V**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288
0470). Casual. Continental/Spanish. Spcls: angulas d
aguinnaga, fidegua, parrillada. Res. sug. D dail
5:30-midnight. Br Sat.-Sun. noon-4. Complete D
Pianist nightly. **(M)** **AE, MC, V**

**CAMELBACK & CENTRAL—1403 Second Ave., at 73r
St.** (249-8380). Casual. Continental/American. Spcl
roast duck with port and black currant sauce, vegeta
bles tempura with sherry, ginger, and soy sauc
grilled swordfish with herb butter, stir-fried shrim
and vegetables, paillard of chicken. L Mon.-Fri. 11:3
a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-mid
night. Br Sat. 11:30 a.m.-3:30, Sun. to 4. **(I-M)**
AE, CB, DC, MC,

CAMPIELLO—1466 First Ave., bet 76th-77th St
(472-3333). Dress opt. Northern Italian. Spcls: scam
Tomaso, malfatti, veal bolognese. Res. sug. D on
Mon.-Sat. 5:30-midnight, Sun. 4-11. **(E)**
AE, CB, DC, MC,

CARAMBA IV—1576 Third Ave., at 88th St. (87
8838). Casual. Mexican. Spcls: margaritas, chim
changa, bocados amores, combination plates. Res. su
L daily noon-4. D daily 4-midnight. **(I)**
AE, CB, DC, MC,

CARLYLE HOTEL—76th St. and Madison Ave. (74
1600). **Café Carlyle:** Formal. Buffet L Mon.-S
noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. **Ca
lyle Restaurant:** Jacket required. French. B Mo
Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m.
Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-1
(M-E). **Bemelmans Bar:** Cocktails daily noon
a.m. **AE, CB, DC, MC,**

CINE CITTA—1134 First Ave., bet. 62nd-63rd S
(486-6226). Casual. Northern Italian. Spcls: pen
alla vodka, costoletta de vitella capricciosa, salmon a
champagne. Res. sug. L daily 11 a.m.-3. D daily 3
a.m. Private parties for 60. **(M)**
AE, CB, DC, MC,

DIVINO—1556 Second Ave., bet. 80th-81st Sts. (8
1096). Formal. Northern Italian. Spcls: insalata
frutti di mare, gnocchi Divino, pesce spada Divi
costoletta di vetallo primavera. Res. sug. L Mon.-
noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M**
AE, CB, DC, MC

FIORELLA—1081 Third Ave., bet. 63rd-64th
(838-7570). Casual. Italian. Spcls: tre agnolotti, p
del giorno no.1, vitello vitello vitello. Res. sug
Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D M
Sat. 5-midnight, Sun. to 11. Private parties for
(M) **AE, DC, MC**

FRIDAY'S—1152 First Ave., at 63rd St. (832-85
Casual. American. Spcls: hamburger, steak, barbe
spare ribs, lemon pepper chicken, potato skins. O
Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m
Sat.-Sun. 11:30 a.m.-4. **(I)** **AE, CB, DC, MC**

GRAZINGS—1690 York Ave., bet. 88th–89th Sts. (737-9020). Casual. American/Continental. Spcls: sauteed breast of chicken with sundried tomato and pinoli coulis, crab avocado cakes, grilled breast of duck with glazed cumquats and water chestnuts. Res. sug. D Mon.–Sat. 5–midnight, Sun. 5–9. Br Sun. noon–4. Ent. Tues, Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sauteed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

E BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

E CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

E REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

ON'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, Sun. to 3:30. Private parties. **(M)** **AE, CB, DC.**

MNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

RIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast autéed with apples and Calvados brandy sauce, roiled salmon with brandy sauce, old fashioned hicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 .m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 1:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

XIM'S—680 Madison Ave., at 61st St. (751-5111). ormal Mon.–Fri., black tie Sat. French. Spcls: salade e cailles au foie gras, salade de langoustines et honard aux pousses d'epinards, selle d'agneau farcie a la reme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. ancing Mon.–Sat. Private parties for 10–400. Closed un. **(E)** **AE, DC.**

KWELL'S PLUM—1181 First Ave., at 64th St. (628-100). Casual. American. Spcls: pizza with mozzarella nd fontina, pasta squares with Japanese herbs, chocote raspberry terrine. Res. sug. L Mon.–Fri. noon–5. Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br t. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. -7. **(M)** **AE, CB, DC, MC, V.**

CA ROYALE—1584 Second Ave., at 82nd St. 37-2322). Dress opt. Hungarian. Spcls: Hungarian ixed-grill, beef goulash, stuffed cabbage, chicken paikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra ghtly. **(M)** **AE, CB, DC, MC, V.**

SAM'S—1265 Third Ave., at 73rd St. (517-2020). ress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30 a.m.–3. D daily 5–11. Private parties for 100. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts. (759-5535). Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARMA—1404 Third Ave. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12:30. **(M)** **AE.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: steak, chops, 4-to-8-lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. and Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts. (570-2211). Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/Continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

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RESTAURANTS

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. **Gerard's:** Formal. L daily 11 a.m.-4. Cocktails and hors d'oeuvres 4-1 a.m. **Le Salon:** B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 2-10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.-Sun. noon-4. D daily 5-midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4. D Mon.-Sat. 5:30-12:30 a.m., Sun. 5-11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon-Sat. 5:30-11:30. Pianist Mon.-Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Br Sun. noon-4:30. D daily 4-midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th-75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11 a.m.-4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, CB, DC, MC, V.**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadway, at 85th St. (496-9240). Casual. Regional Mexican. Res. sug. Open daily for D 5-midnight. Private parties for L. **(M)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St. (787-5990). Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.-Sat. 11:30 a.m.-3:30. D daily 5-11. Br Sun. noon-4. S from 11. Pianist Tue.-Sun. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.-Fri. 9 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun. 11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.-Fri. 11:30 a.m.-4:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30 a.m.-4:30. Pianist nightly from 7. **(M)** **AE.**

SILVERBIRD—505 Columbus Ave., bet. 84th-85th Sts. (877-7777). Casual. Native American. Spcls: fresh brook trout baked in a corn husk, buffalo steak, roasted rabbit marinated in honey and sage. Res. sug. D only Sun.-Thu. 6-11:30, Fri.-Sat. to midnight. Pianist Tue.-Sat. from 9. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th-68th Sts. (873-4100). Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30 a.m.-5. Ent. Tue.-Sun. **(M)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St. (362-4360). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-1:45 a.m., Fri.-Sat. 5-2:45 a.m. **(I)** **AE, DC, MC, V**

WILSON'S—201 W. 79th St. (769-0100). Casual American. Spcls: linguini Wilson's, shrimp cocktail veal chop. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casua American/continental/seafood. Spcls: 3-lb. Main lobster, prime ribs, 24-oz. South African lobster tai Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 4-11 Fri.-Sat. to midnight. Seafood buffet Mon.-Thu. En Fri.-Sat. **(M)** **AE, DC, MC,**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-85 5257). Casual. American. Spcls: steaks, deli san wiches, cheesecake. B daily 6:30 a.m.-11 a.m. L dai 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1: a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** **AE, D**

MICHAEL'S—2929 Ave. R (718-998-7851; -339-928 Casual. Italian/American. Spcls: seafood, steaks, va ety of veal dishes. D Mon.-Thu. 3-midnight, Fri. Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** **AE, CB, DC, MC,**

MONTE'S VENETIAN ROOM—451 Carroll St., b Third Ave. and Nevins St. (718-624-8984). Dr opt. Italian. Spcls: baked jumbo shrimp alla Mon chicken scarpariello, baked clams. Res. sug. Op Sun.-Thu. 11 a.m.-midnight, Fri.-Sat. to 2 a.m. F valet parking. **(M)** **AE, CB, DC, MC,**

THE RIVER CAFE—1 Water St. (718-522-5200). Dr opt. American. Spcls: cold lobster salad with cayer mayonnaise, salmon with saffron noodles, lamb w eggplant charlotte. Res. nec. L Mon.-Fri. noon-3. Sat.-Sun. noon-3. D daily 7-midnight. Pianist nig ly. **(E)** **AE, D**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-13 Casual. Thai. Spcls: pork/beef sarte, fish with c sauce, fresh seafood daily. Res. nec. Open Mon.- 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** **AE, CB, DC, MC**

VILLA SECONDO—184-22 Horace Harding Ex Fresh Meadows (718-762-7355). Casual. Nort Italian. Res. sug. L and D Tue.-Fri. noon-11, 4-midnight, Sun. 2-11. Complete L. Closed Mon M) **AE, DC, MC**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

lease check hours and talent in advance. Many places re forced to make changes at short notice.

POP/JAZZ

NGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. 3/18, Mike Lattimore. 3/19, Laurel Cohen. 3/20,21, John Basile, Tom Harrell, Steve Laspina. 3/22, Bob Casanova. 3/23, Joe Calderazzo. 3/24, David Regan. **AE, CB, DC.**

LUE NOTE—131 W. 3rd St., 475-8592. Through 3/22, Rosemary Clooney and the Concord Jazz All Stars featuring Scott Hamilton and Warren Vache, Tues.–Sun. at 9 & 11:30, with an extra show on Fri. & Sat. at 1:30 a.m. 3/23, Vladimir Shafranov All Stars. 3/24–29, Dave Valentin Quintet; Azymuth. **AE, MC, V.**

RADLEY'S—70 University Pl., at 11th St., 228-6440. Through 3/21, pianist Tommy Flanagan with George Mraz on bass. 3/22, pianist Kenny Barron with Santi Debriano on bass. 3/23–28, pianist John Hicks with Ray Drummond on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

RLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Through 3/22, The World Saxophone Quartet, Tues.–Thurs. at 9 & 11, with an extra show on Fri. & Sat. at 12:30 a.m. 3/23, Bucky and John Pizzarelli, Jr. 3/24–29, The Lester Bowie Quintet. **AE, CB, DC, MC, V.**

GLE TAVERN—355 W. 14th St., 924-0275. 3/19, Comedy night with guest m.c. Jack Coulter featuring David Edison, Lois Barth, Ben Mickins, Eric Kornfield, Rick Thomas, Paul Parducci. 3/20, Irish Ballad night with host Greg Ryan. 3/21, fiddle and button accordion champions Eileen Ivers and John Whelan, with guitarist Mark Simos. **No credit cards.**

TUESDAY'S—190 Third Ave., 533-7902. Through 3/22, John Abercrombie Trio and Jack Wilkins Trio. 3/23, Les Paul Trio. 3/24–29, Marlena Shaw. Shows Tues.–Thurs. at 8 & 10, Fri. & Sat. at 8, 10 & midnight. **AE, MC, V.**

DDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant-bar. Through 3/28, Sylvia Syms in "Syms ings Syms," with pianist Mike Abene and Steve La pina on bass, Tues.–Thurs at 9, Fri.–Sat. at 8:30 & 1. **AE.**

ENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Through 3/21, ndy Laverne. 3/24–26, Michael Weiss. **Upstairs:** /20,27 at 8, The High Heeled Women in *It's A road, Broad, Broad World*; followed by Hal and David 10, and the Mario Cantone Comedy Show at 1 a.m. /21,28 at 8, singer Marta Sanders; followed by "Up- irs Cabaret" at 9:30, 11 and 1 a.m. **AE, MC, V.**

GORY'S—63rd St. & First Ave., 371-2220. /18–21, from 10–3, singer Kitt Moran with pianist ike Moran and Andy Eulau on bass. Sun. 5–10, sing- Stan Edwards with Larry Intorella. Sun. 10–3 a.m., nger-pianist Brooks Kerr with Eric Lemon on bass. on. 10–3 a.m., Stan Edwards Trio. Tues. 10–3, huck Wayne Trio. **AE, CB, DC, MC, V.**

D'OEUVRERIE—One World Trade Center, 938-11. Jazz, dancing, international hors d'oeuvres and world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 3/18, John Pizzarelli, Jr. with Gary Haase and Bob Paterson. 3/19, Ken Peplowski Trio. 3/20, Judy Barnett Trio. 3/21, Andy Tuck Trio. 3/23, Andy Tuck. 3/24, Virg Dzurinko. 3/25, John Pizzarelli, Jr. Trio. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Through 3/21, pianist Lee Ann Ledgerwood with Steve La Spina on bass. 3/24–28, pianist Kenny Barron with Santi Debriano on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Through 3/28, jazz-singer Carmen McRae, Tues.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 3/20,21, Gloria Lynne. 3/27,28, Denny Morouse. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St., 517-2020. 3/18,25 at 8:30, Valentine Ryder. 3/19,26 at 8:30, Karin Wolfe. 3/20,21 at 9, Justin Ross. 3/21 at 11, Christophor Dudley. 3/23 at 8:30, Neva Small. 3/24 at 8:30, Annie Hughes. **AE, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Mon.–Tues., singer-pianist Lee Glantz. Wed.–Sat., singer-pianist Rudy Roberson. Music from 7 p.m. **AE, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 3/19,20, Los Lobos. 3/21, Hoodoo Gurus. 3/26,27, Husker Du; Christmas. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 3/22, Michel Petrucciani; Jim Hall; Ron Carter; Al Foster. 3/23, Gil Evans' Orchestra. 3/24–29, Art Blakey and the Jazz Messengers. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Through 3/21, The Dells, Tues.–Thurs. at 9 & 11, Fri. & Sat. at 9 & midnight. 3/24–28, singer Brook Benton. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 3/18, Terrance Simien and the Mallet Playboys. 3/20,21, Kristi Rose and the Dying Breed; Surreal McCoys. 3/22, Porboys; Broadcasters. 3/23, Baxters; Life in a Blender. 3/24, The Pink; Emmi; Bill Popp and the Tapes. 3/25, Ordinaires; Loup Garou Zydeco. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 3/18,19, Janice Friedman. 3/20,21, Lance Hayward alternating with Janice Friedman. 3/22–24, Lance Hayward. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. "Salsa Meets Jazz." 3/23, "The Original Fania All Stars Six" with Johnny Pacheco, Ray Barretto, Papo Lucca, Bobby Valentin, Roberto Roena and Nicky Marrero; Bobby Rodriguez y La Nueva Compania with guest soloist Paquito D'Rivera. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Through 3/22, George Coleman Quartet. 3/23, Mel Lewis and the Jazz Orchestra. 3/24–29, Steve Kuhn, Ron Carter and Al Foster. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. 3/18–22, The Warren Chiasson Ensemble. 3/23, comedy night featuring Steve Solis. 3/25–29, The Eddie Bonnemere Trio. Jazz, Tues.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Through 3/21, pianist Larry Vukovich with Lisle Atkinson. 3/22, guitarist Gene Bertoncini with Michael Moore. 3/23–28, pianist Mike LeDonne with Michael Moore. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 3/18, The Price Sultan Band. 3/19, Deuce. 3/20, Roomful of Blues; Tommy Joe White. 3/21, Tommy Joe White. 3/23, Son Seals; Pine Top Perkins. 3/24, Texas Mavericks with Doug Sahm, Rockin Leon, and Alvin Crowe; Big Eric. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. 3/18,19, Tom Russell. 3/20,21, Steel Angel; Caroline Doctorow. 3/23,24, Tommie Joe White. 3/25,26, Jim Mack. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8th—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with comedy showcase every Wed.–Thurs. at 9, Fri.–Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. Through 3/22, comedians Paul Venier, Ken Ober, Randy Hyten, Jeff Justice, Richie Minervini, Rhonda Hansome, Danny Curtis and Hiram Kasten, Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. 3/23–29, Steve Sasher, Al Romero, Scott Bruce, Barry Weintraub, Jerry Diner, Danny Curtis, Hiram Kasten. **AE, CB, DC, MC, V.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub-theater featuring magic and comedy. 3/18,25, magician Imam and comedian Terry Day and singer Pamela Smith. 3/19,26, magicians Torkova and Imam with Terry Day. 3/20,21, comedian/magician Bob McAllister with Imam, Eriç DeCamps and Pamela Smith. 3/24, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Through 3/22, Tony V, Fran Solomida, Brett Butler, Sun.–Thurs. at 9, Fri. at 8:30 & 11:30, Sat. at 9:30 & midnight. 3/24–29, Jonathon Katz, Rick Aviles, Eric Kornfeld. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Through 4/4, Jonah Jones and his quartet, alternating with singer-pianist Tommy Furtado. **AE, CB, DC.**

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MAXIM'S—680 Madison Ave., at 61st St., 751-5111. *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tues.,Thurs. & Sat. from 10 p.m.–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thurs.–Sun. from 2:30. Thru 3/22, Johnny Mulay Orchestra alternating with the Ramon Argueso Orchestra. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/18, Eeek - A Mouse. 3/19, Brazilian Dance Party featuring Sugarloaf. 3/20,21, Mikata. 3/24, The Black Rock Coalition Orchestra. 3/25,26, Max Roach and M'Boom. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . . . . Through 3/22, Yma Sumac, Tues.–Thurs. at 11, Sun at 7 & 9. . . Through 3/28, La Gran Scena Opera Company in *An Evening of Semi-Staged Musical Mayhem*, Tues.–Sat. at 9. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a new revue, *Flying High '87*, featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot, shows nightly at 9 & 11 p.m. . . . Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. A new show written by Steve Merritt, *Welcome To Your Fantasy*, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

ELEONORA—117 W. 58th St., 765-1427. Italian restaurant. 3/20 at 8:45, Diane Eddy; Sidney J. Burgoyne at 10:45. 3/21 at 8:45, Susan Finer; Carey & Falter at 10:45. **AE, CB, DC, MC, V.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist George Young plays Wed.–Sat. 9–midnight. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St., 764-8930. The new restaurant/cabaret. Through March, pianist-singer Ronny Whyte every Tues. . . Singer Barbara Lea, every Fri. . . Singer Judy Kreston and pianist-composer David Lahm every Sat. . . Two shows nightly at 9 and 11. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway*, a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 3/18,25 at 8, Sue Renee Berstein. 3/19 at 8, Stacey Brass. 3/20 at 8, Jamie de Roy in *Upper West Side Story*; Alexandra Cortese at 11. 3/21 at 8, *Well, Well ... Jacques Brel*; Mary Ellen Bernard at 11. 3/23 at 8, Barbara Howard. 3/24 at 7:30, Bryan Murphy as Pearl Bailey. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Pattie Darcy, B.J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tues.–Thurs. at 8, Fri. at 7:30 & 10, Sat. at 7 & 10, Sun. at 5. **AE MC V.**

TROCADERO—91 Charles St., at Bleecker St., 242-0636. 3/20 at 8, Karen Perkins-Hall; Christopher Macklin at 10:30. 3/21 at 8, Faith Edington; Christopher Macklin at 10:30. 3/23, showcase. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. From 3/18, Margaret Whiting performs *It Might As Well Be Spring*, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Through 3/28, singer-pianist Buddy Greco and his quintet, every Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., Sun. 5:30–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 4/4, Kate Toomey and her band Heartbeat, play fo dancing, Tues.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner perform Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V**

MILFORD PLAZA— 261 W. 44th St. Stage Door Canteen: (997-0046). Through 3/21, Wendy Bailor fron the show *The Rise of David Levinsky,* Tues.–Sat. at 11 with an extra show Thurs.–Sat. at midnight. **AE, CB, DC, MC, V**

PARKER MERIDIEN—118 W. 57th St., 245-5000. 245 5000. **Le Bar Montparnasse:** Through 4/20, th Eddie Moore Jazz Trio, every Tues.–Sat. from 9– a.m. **AE, CB, DC, MC, V**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Teri Trio Tues.–Sat., 8–midnight. Pianist Nancy Winsto Sat.–Sun., 6–10. **Oak Room:** Pianist-composer I ving Fields plays every Sun. & Mon. 6–10, Tues. Wed. 8:30–12:30. Barbara Rose plays Thurs.–Sa from 8:30–12:30. **AE, CB, DC, MC,**

SHERATON RUSSELL—45 Park Ave., at 37th St., 68 7676. **Judge's Chamber:** 3/18–28, pianist Gar Dial with Jay Anderson on bass, Wed.–Fri. from 7:3 Sat. from 9. **AE, CB, DC, MC,**

ST. REGIS-SHERATON—Fifth Ave. at 55th St. (75 4500). **King Cole Room:** Romantic art deco resta rant with dancing to the big band sound of the Bou bon Street Jass Band, every Sat. from 7. . . Singe pianist Bob Wetherbee plays Broadway show tun Mon.–Fri. from 5:30. **AE, CB, DC, MC,**

WESTBURY—Madison Ave., at 69th St., 535-20 **Polo Lounge:** Pianist Michael Devine plays Mon. Sat. from 8–midnight. **AE, CB, DC, MC,**

PIANO ROOMS

BACKSTAGE—318 W. 45th St., 489-6100. Restaura piano bar with composer/lyricist/pop-jazz singer A Hampton Callaway, every Thurs.–Sat. from 9–1 a. **AE,MC**

DON'T TELL MAMA—343 W. 46th St., 757-0788. 3/ at 8:30, Kitty Kean; Kelly Briggs at 11. 3/19 at 8: Patricia Englund; Jim Charles at 11. 3/20, 21 at 8: Margaret Wright; Nancy La Mott at 11. 3/ Bradshaw Smith at 8:30; Sunday night insa -comedy at 11. 3/23 at 8:30, Steve Sor and Brian Hobbs; Michael McAssey at 11. **No credit ca**

LE VERT GALANT—109 W. 46th St., 382-0022. G French restaurant. Singer-pianist Kosmas, Tues.– from 7:30 p.m. **AE, CB, DC, MC**

MARTY'S EAST—209 E. 56th St., 935-7676. Hands steakhouse with singer pianist Andy Terra pla pop favorites and light jazz of all vintages, Mon.– from 5–1 a.m. **AE, CB, DC, MC**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. deco lounge featuring pianist/vibraphonist Al M with singer/guitarist Jon Luks, Wed.–Sat. from a.m. **AE, CB, DC, M**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. bar–restaurant. Tues., Andy Monroe. Wed., Sa Mon., Bobbi Miller. Thurs. & Fri., Buck Buc Sun., George Cotton. **AE, DC, M**

RADIO HIGHLIGHTS

Wed., March 18

:00/WNCN—vorák: *Humoresques,* p. 101; **Haydn:** Sym. o. 3 in G.

NYC—Consoli: *ntasia Celesta;* **ersichetti:** Sinfonia aniculum."

00/WNCN—rokofiev: *Love for Three ranges:* Suite.

00/WNCN—Schein: *nchetto Musicale:* Suite o. 3 in A; **Busoni:** vertimento for Flute d Orch., Op. 52.

00/WNCN—ganini: Sonata ncertata for Flute and itar.

0/WQXR-/FM—Brahms: llo and Piano Sonata . 1 in e.

0/WNCN—avinsky: Sym. in 3 vements; **Haydn:** ata for Piano No. 60

NYC—Coolidge: psody for Harp and h.

5/WQXR-/FM—Rimsky-sakov: *Overture on sian Themes.*

/WNCN—Dukas: in C; **Haydn:** Cto. lute, Oboe, and 2 ns No. 5.

/WQXR-/FM—"McGraw-Young Artists vcase." Robert man, host.

hu., March 19

/WNCN—Salieri: in D, "Veneziana"; **lli:** Cto. Grosso in . 6, No. 12.

C—Jon Vickers contemporary songs.

WQXR-FM—Telemann: n e for Recorder and **Granados:** Valses icos."

WNCN—kner: Ov. in g; : French Suite No. 6

WNCN—Bruch: y for 2 Pianos, Op.

WNCN—fiev: Cto. for No. 1 in D, Op. 19; **Haydn:** Piano Trio in E.

WNYC—"Chamber Music at the Y." Cellist Leonard Rose and violinists Arnold Steinhardt and Jaime Laredo. An all-Schubert program.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Jean-Pierre Rampal, flute, Alain Marion, flute, John Steele Ritter, piano and harpsichord. **J. S. Bach:** Trio Sonata in D; Sonata for Flute in b; Trio Sonata in g.

Fri., March 20

3:00/WNCN—Bach: Suite No. 2 in b; **Liszt:** Variations on "Weinen, Klagen, Sorgen, Zagen."

WNYC—"The Great Artists." Newly discovered recordings by Emmanuel Feuermann.

4:00/WQXR-AM/FM—Beethoven: Violin Cto. Movement in C; **Haydn:** Piano Sonata No. 4.

5:00/WNCN—Bonporti: Cto. a Quattro in F, Op. 11, No. 6.

6:00/WNCN—Paganini: Introduction and Variations on the Theme "Non più mesta."

7:00/WQXR-AM/FM—Mozart: Qnt. in c.

8:00/WNCN—Various: Italian Airs and Dances of the 16th Cent.

WNYC—"The Opera Box." Famous singers will be heard in some of their least famous roles.

8:05/WQXR-AM/FM—Bach: Brandenburg Cto. No. 4 in G.

9:00/WNCN—Brahms: Sextet No. 2 in G, Op. 36; **Pierné:** Introduction and Variations for Saxophone Qt.

WNYC—Scriabin: Sonata No. 3 in f-sharp, Op. 23.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor. **Debussy:** *Nocturnes;* **Zwilich:** Piano Cto.; **Dvořák:** Sym. No. 8 in G.

Sat., March 21

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Ruth Laredo. **Beethoven:** Piano Sonata; **Barber:** *Nocturne (Homage to John Field).*

10:00 a.m./WNCN—Rachmaninoff: Prelude in g-sharp, Op. 32, No. 12; **Haydn:** Qt. in g, Op. 74, No. 3, "Horseman."

WNYC—Beethoven: Piano Sonata No. 25; **Gretry:** *Cephale et Procris.*

10:04 a.m./WQXR-AM/FM—Vivaldi: Sinfonia in C; **Mozart:** Flute Cto. No. 2 in D.

11:00 a.m./WNCN—Bizet: *Carmen:* Prelude; **C. Stamitz:** Cto. for Flute in G, Op. 29.

WNYC—Sibelius: *Tapiola;* **Joston:** Cto. "Sacro" I and II.

11:05 a.m./WQXR-AM/FM—K. Stamitz: Sym. No. 1 in D.

12:00/WNCN—Paganini: *Maetosa Sonata Sentimentale.*

WNYC—Griffes: *Roman Sketches;* **Bizet:** *Carmen Fantasy.*

12:04/WQXR-AM/FM—Mendelssohn: Sym. No. 1 in c.

1:00/WNCN—Telemann: Cto. for Flute and Violin in A; **Kodály:** Cto. for Orch.

1:30/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Bizet:** *Carmen* (Baltsa, Cotrubas, Carreras, Ramey/Levine).

5:00/WNCN—Haydn: Sym. No. 60 in C, "Il Distratto"; **Tcherepnin:** Piano Pieces, Op. 88.

6:00/WNCN—Arensky: *Egyptian Nights* Suite, Op. 50a.

6:05/WQXR-AM/FM—Haydn: Double Cto. in F; **Ravel:** *La Valse.*

7:00/WNCN—Vaughan Williams: "On Wenlock Edge"; **Balakirev:** Suite for Piano Four-Hands.

8:00/WNCN—Rodrigo: Cto. "de Aranjuez"; **Haydn:** Piano Trio in A.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor; violinist Elmar Oliveira. **Bernstein:** Divertimento for Orch.; **Saint-Saens:** Violin Cto. No. 3 in B; **Elgar:** Sym. No. 4 in A-Flat.

9:00/WNCN—Saturday Night Opera. **Puccini:** *Manon Lescaut* (Freni, Domingo, Bruson, Rydl, Phil. Orch., Royal Opera House Chorus/Sinopoli).

Sun., March 22

9:05 a.m./WQXR-AM/FM—"Piano Personalities." Arturo Benedetti Michelangeli. **Scarlatti:** Sonata in c; **Schumann:** *Album for the Young:* Matrosenlied.

10:00 a.m./WNCN—"Classical Guitar." **Vivaldi:** Cto. for 4 Guitars in b; **Granados:** Spanish Dances, Op. 37: Nos. 2, 4, 5.

WNYC—Bach: Violin Sonata in c; Canons.

11:00 a.m./WNCN—Mozart: Cto. for Piano No. 14 in E-Flat.

WNYC—Long, ambitious piano works by Alkan, Paderewski, Hummel, others.

12:00/WNCN—Saint-Saëns: Cto. for Cello No. 1 in a, Op. 33; **Beethoven:** Sonata for Horn and Piano in F, Op. 17.

12:05/WQXR-AM/FM—Bach: Cto. No. 1 in c for 2 Harpsichords and Strings.

1:00/WNCN—Chicago Symphony Orchestra. Charles Mackerras, conductor. **Dvořák:** *Noonday Witch,* Op. 108; **Busoni:** Cto. for Piano, Orch., and Male Chorus, Op. 39.

WNYC—Busoni/Schoenberg: Berceuse "Elegiaque."

3:00/WNCN—Zelenka: Ouverture à 7 concertanti in F; **Beethoven:** Variations on an Original Theme in F, Op. 34.

3:04/WQXR-AM/FM—"The New York Philharmonic." Erich Leinsdorf, conductor. **R. Strauss:** Sonatina No. 2 in E-Flat; **Debussy:** *Images.*

5:00/WNCN—Beethoven: German Dances; **Falla:** Cto. for Harpsichord in D.

7:00/WNCN—L. Mozart: Cassation in G; **Gershwin:** *Rhapsody in Blue.*

7:30/WNYC—Lieberson: Bagatelles; **Grainger:** *Music for Piano.*

8:00/WNCN—"A Musical Toast." A cast of musicians, singers, and dancers present the best of classical, Broadway, and popular music. Guests include Marilyn Horne, Roberta Peters, Bernadette Peters, and Leonard Bernstein. Simulcast with WNET/Channel 13.

WNYC—"After Eight." With Nancy Shear. Annie-Sophie Mutter, violinist.

8:05/WQXR-AM/FM—"Delta Opera House." **Liszt:** *Don Sanche* (Garino, Hamari, Gati, Hungarian State Opera Orch. and Chorus/Pal).

Mon., March 23

3:00/WNCN—Bach: Orchestral Suite No. 4 in D; **Handel:** Cto. Grosso in g, Op. 6, No. 6.

4:00/WQXR-AM/FM—J. Stamitz: Sinfonia in A; **Foss:** *Three Pieces.*

5:00/WNCN—Dowland: *Lute Works;* **Corelli:** Sonata for Violin and Continuo in F, Op. 5, No. 4.

6:00/WNCN—Ravel: Introduction and Allegro.

7:00/WQXR-AM/FM—Weber: Grand Duo Concertante for Clarinet and Piano.

8:00/WNYC—"The 1986 Salzburg Festival." The Varsovia Quartet. **Mozart:** Qt. in D; **Lutoslawski:** Qt. (1964); **Liszt:** *Am Grabe Richard Wagner.*

8:05/WQXR-AM/FM—Mozart: Horn Cto. No. 2 in E-Flat; **Goldmark:** Sym. No. 2 in E-Flat.

9:00/WNCN—Schumann: Cto. for Violin in d, Op. posth.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Semyon Bychkov, conductor; violinist Cho-Liang Lin. **Beethoven:** *The Creatures of Prometheus:* Ov.; **Sibelius:** Violin Cto. in d; **Tchaikovsky:** Sym. No. 5 in e.

Tue., March 24

3:00/WNCN—Paganini: Guitar Qt. No. 12 in a; **Mozart:** Sonata for Piano No. 3 in B-Flat.

WNYC—Chaitkin: *Summersong;* **Johnson:** Piano Sonata.

4:00/WQXR-AM/FM—Handel: *Alcina:* Ballet Music From Act III.

5:00/WNCN—Wassenaer: Cto. Armonico in E-Flat; **Bruckner:** Ov. in g.

6:00/WNCN—Mozart: Divertimento in B-Flat.

7:00/WQXR-AM/FM—Janacek: Qt. No. 2, "Intimate Pages."

8:00/WNCN—"WNCN Live." Cambridge Buskers.

WNYC—St. Paul Chamber Orchestra. Enrique Diemecke, conductor. **Liptak:** *Beginnings;* **Kechley:** *Silver Tears;* **Kosch:** *Resound About;* **Edminster:** *Below the Rapids;* **Callahan:** Cto. for Violin and Chamber Orch.

8:05/WQXR-AM/FM—Chabrier: *Gwendoline:* Ov.; **Roussel:** Sym. No. 1, "La Poème de la Forêt."

9:00/WNCN—Josquin: Missa, "L'homme armé"; **Bach:** French Suite No. 2 in c.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; violinist Kyung-Wha Chung. **Beethoven:** Ov. to *Coriolan;* Sym. No. 2 in D; **Prokofiev:** Violin Cto. No. 2 in g; **Falla:** Three Dances from *The Three-Cornered Hat.*

s otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, March 18–20 and 23–24

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming changes, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Today's Business*
4 News
5 *Jayce and the Wheeled Warriors*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *A Message From Garcia*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Fri.: *Gulliver's Travels*
Mon.: *A Winter Story*
S Mon.: *The Rocking Chair Rebellion*

6:10 a.m.
H Wed.: *I Want to Go Home*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
H Mon.: *Survival Series*
Tue.: *Mom's On Strike*
M Wed.: **Movie:** *Die Laughing*
Mon.: **Movie:** *Antarctica*
S Tue.: **Movie:** *Gotcha!*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *This One for Dad*
Thu.: *A Winter Story*
M Thu.: **Movie:** *Gremlins*
Fri.: **Movie:** *Agatha*
Tue.: **Movie:** *April in Paris*
S Thu.: *The Rocking Chair Rebellion*
Mon.: *Faerie Tale Theatre: The Emperor's New Clothes*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *GoBots*
21 *Body Electric*
H *Fraggle Rock*
S Wed.: *All the Years*

8:00 a.m.
5 *The Flintstones*
11 *Transformers*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Just Between Friends*
Thu.: **Movie:** *The Quick and the Dead*
Fri.: **Movie:** *Victory*
Mon.: **Movie:** *Ordeal by Innocence*
Tue.: **Movie:** *Old Enough*
S Wed.: **Movie:** *Just Between Friends*
Thu.: **Movie:** *King David*
Fri.: **Movie:** *Young and Free*
Mon.: **Movie:** *Continental Divide*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers' Neighborhood*
M Wed.: **Movie:** *Around the World in 80 Days*
Mon.: **Movie:** *Hollywood Cavalcade*
S Tue.: *Charlie Daniels*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 Mon., Tue.: *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Thu.: **Movie:** *Antarctica*
Fri.: **Movie:** *Citizen Kane*
Tue.: **Movie:** *There Goes the Bride*

9:10 a.m.
13 Wed.–Fri.: *Sesame Street*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Mork and Mindy* (except Fri., Mon.)
Fri.: *Keys to Success*
Mon.: *What a Country*
31 *Body Electric*
H Thu.: *Survival Series*
Mon.: *Cinema Workshop #1*
Tue.: **Movie:** *Lucas*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Odd Couple* (except Wed., Tue.)
Wed.: *Forgotten Children of the '80s*
Tue.: *Billy Graham*
31 *International Television*
H Wed.: **Movie:** *Martin's Day*
Fri.: **Movie:** *The Brother From Another Planet*
Mon.: **Movie:** *Just Between Friends*
S Wed.: **Movie:** *The Rack*
Thu.: **Movie:** *The Clown*
Fri.: **Movie:** *Master of Ballantrae*
Mon.: **Movie:** *Two Weeks in Another Town*
Tue.: **Movie:** *The Catered Affair*

10:30 a.m.
2 *New Card Sharks*
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
11 *Tony Randall Show* (except Wed., Tue.)
H Thu.: **Movie:** *Police Academy 3: Back in Training*
M Mon.: **Movie:** *Fletch*
Tue.: **Movie:** *La Cage aux Folles 3: The Wedding*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Sanford and Son* (except Thu., Mon.)
Thu., Mon.: *Keys to Success*
31 *International Television*
M Thu.: **Movie:** *Strange Lady in Town*
Fri.: **Movie:** *Westward the Women*

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *I Dream of Jeannie*
11 *Best Talk in Town*
H Tue.: *Talk Show*
M Wed.: **Movie:** *On the Town*
S Thu.: **Movie:** *Gotcha!*
Fri.: **Movie:** *WarGames*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 Wed.: **Movie:** *Run for the Roses* (1978). Vera Miles.
Thu.: **Movie:** *Paris When It Sizzles* (1964). William Holden.
Fri.: **Movie:** *Born Again* (1978). Dean Jones.
Mon.: **Movie:** *Eleanor and Franklin* (1976). Part I. Jane Alexander, Edward Herrmann.
Tue.: **Movie:** *Eleanor and Franklin* (1976). Part II.
31 *The Pallisers*
H Wed.: **Movie:** *California Suite*
Thu.: **Movie:** *The Cartier Affair*
Fri.: **Movie:** *The Beniker Gang*
Mon.: **Movie:** *Door to Door*
Tue.: **Movie:** *Martin's Day*
M Tue.: *A Jazz Session: Sass and Brass*
S Wed., Mon.: **Movie:** *The Gods Must Be Crazy*
Tue.: **Movie:** *Brewster's Millions*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
M Mon.: **Movie:** *The Legend of Billie Jean*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *Green Fire* (1955). Grace Kelly.
Thu.: **Movie:** *Frenchman's Creek* (1944). Joan Fontaine.
Fri.: **Movie:** *Valley of the Kings* (1954). Robert Taylor.
Mon.: **Movie:** *Five Finger Exercise* (1952). Rosalind Russell.
Tue.: **Movie:** *More Than Friends* (1978). Rob Reiner.
31 Wed.: *Mystery!: The Return of Sherlock Holmes*
Thu.: *Upstairs, Downstairs*
Fri.: *Women's Decade: Beyond Beginnings*
Mon.: *Bradshaw on the Eight Stages of Man*
Tue.: *Masterpiece Theatre: Silas Marner*
M Thu.: **Movie:** *The Awful Truth*
Fri.: *Max Trax #29*
Tue.: **Movie:** *The Gods Must Be Crazy*

1:30
2 Wed.–Fri.: *As the World Turns*
Mon., Tue.: *Bold and the Beautiful*
31 Mon.: *Filmmakers*
H Fri.: *Tina Turner*
M Wed.: **Movie:** *A Big Hand for the Little Lady*
Fri.: **Movie:** *April in Paris*
S Thu.: **Movie:** *The Empire Strikes Back*
Fri.: **Movie:** *Monsieur Verdoux*

2:00
2 Mon., Tue.: *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
11 *Galaxy Rangers*
31 Wed.: *West of the Imagination*
Thu.: *Treasure Houses of Great Britain*
Fri.: *The Story of English*
Mon.: *Managing Our Miracles: Health Care in America*
H Wed., Mon.: *How to Raise a Street-Smart Child*
Thu.: **Movie:** *Jaws*
Tue.: **Movie:** *Mystery Mansion*
S Wed.: **Movie:** *The Catered Affair*
Mon.: **Movie:** *WarGames*
Tue.: **Movie:** *Gotcha!*

2:30
2 Wed.–Fri.: *Capitol*
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs*
Fri., Mon.: *Frugal Gourmet*
Tue.: *Microwaves Are for Cooking*
H Fri.: **Movie:** *Breakin'*
M Thu.: **Movie:** *Hollywood Cavalcade*
Mon.: **Movie:** *A Big Hand for the Little Lady*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 *Vegas*
11 *Smurfs*
13 Mon.: *Home Seasonin*
Tue.: *A House for All Seasons*
21 *Lilias, Yoga, and You*
31 Wed., Mon.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri.: *The Perkins Fam*
Tue.: *The Adventures Sherlock Jones and Procto Watson*
H Wed.: **Movie:** *Orde by Innocence*
Mon.: *Oliver Twist*
M Tue.: *I'll Do It Guy'. Way*

3:05
13 Wed.: *Woodright's Shop*
Thu.: *People, Pets, a Dr. Marc*
Fri.: *Victory Garden*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 Mon., Tue.: *Sesame Street*
21 *Hooked on Aerobics*
31 *Video Music Box*
M Wed.: **Movie:** *Gr Quigley*
Fri.: **Movie:** *The Je Owens Story*
Tue.: **Movie:** *Temp*

3:40
13 Wed.–Fri.: *Sesame Street*

4:00
2 *Divorce Court*
4 *Donahue*
5 *He-Man*
7 *Oprah Winfrey Sh* (except Wed.)
Wed.: *Afterschool Special*
9 *Police Woman*
11 *G.I. Joe*
21 *Mister Rogers' Neighborhood*
H Fri.: *Cinema Wor #1*
Tue.: **Movie:** *Th God It's Friday*
S Wed.: **Movie:** *C River*
Thu.: *The Rockin Chair Rebellion*
Fri.: *Barn Burnin*
Mon.: *Faerie Tale Theatre: The Empero New Clothes*

Tue.: *Welcome Home,*
lybean

30
Superior Court
Thundercats
Good Times
Mon., Tue.: *Mister*
gers' Neighborhood
Square One TV
Duchess of Duke Street
Wed.: **Movie:** *Mystery*
nsion

Thu.: *A Winter Story*
(cc)
Fri.: *Josie*
Mon.: *Tina Turner: Break Every Rule*
M Thu.: *Fats Domino and Friends*
Mon.: **Movie:** *Track of the Cat*

4:45
13 Wed.–Fri.: *Mister Rogers' Neighborhood*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Alice*
13 Mon., Tue.: *Square One TV*
21 *Sesame Street*
H Thu.: **Movie:** *Code Name: Emerald*
Fri.: **Movie:** *Prime Risk*
M Wed.: **Movie:** *You Can't Take It With You*
S Thu.: *The Wonderful World of Wombles*
(cc)
Fri.: *The Exchange Student*
Mon.: *The Rocking Chair Rebellion*
Tue.: **Movie:** *Young and Free*
(cc)

5:20
13 Wed.–Fri.: *Square One TV*

5:30
2 News
5 *Facts of Life*
11 *Sanford and Son*
13 Mon., Tue.: *3-2-1 Contact*
31 Wed.: *Criminal Justice*
Thu.: *City Comment*
Fri.: *Albany Tonight*
Mon.: *Insight With Earl Weber*
Tue.: *Black Viewpoint With Gasby Greely*
H Mon.: **Movie:** *The Cartier Affair*
Tue.: *Mom's On Strike*
M Thu.: **Movie:** *Born Free*

5:45
31 *News From City Hall*

Veeknights, March 18–20 and 23–24

ED., MAR. 18

0
4 7 News
Three's Company
Magnum, P.I.
Gimme a Break
New Jersey News
Computer Chronicles
Italian programming
ncludes at 8)
Movie: *Just Between*
nds

)
WKRP in Cincinnati
News
Benson
Nightly Business Report
Long Island Report
Movie: *The Front*

The Best of Wild
rica: "The Babies"

4 News
*M*A*S*H*
eopardy
100,000 Pyramid
he Jeffersons
Nightly Business Report

Vheel of Fortune
lew Newlywed Game
urrent Affair
ollywood Squares
ntertainment Tonight
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rofiles of Nature:
r Bears"
ackstage

ike Hammer
ighway to Heaven
ovie: *The Hot Rock*
). Robert Redford.
rfect Strangers
ews
ovie: *The Thorn*
1983). Part III.
a Stanwyck. (Part I,
3/16 at 8.)
the Kingdom of the
ns
nerations at Risk
vie: *Only When I*

vie: *The Legend of*
an
vie: *Marianne and*

vie: *Highlander*

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lion Dollar Chance
time
nelli on Minnelli:
emembers
e and His Films."
the life and work
amous director.

num, P.I.
t Court
asty

9 **Movie:** *Phantom of the Opera* (1943). Nelson Eddy.
21 *The Power of Excellence With Tom Peters*
31 *First City*

9:30
4 *The Tortellis*

10:00
2 *Houston Knights*
4 **Special:** *Greed and Power on Wall Street*
5 11 News
7 *Hotel*
13 **Movie:** *In the Good Old Summertime* (1949). Judy Garland.
31 *The Kwitny Report*
H **Movie:** *Just Between Friends*
M **Movie:** *Dream Lover*
N **Movie:** *The Ties That Bind*
S **Movie:** *The Gods Must Be Crazy*

10:30
11 News
21 *Mapp and Lucia*
31 *Risking It All*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
31 *War and Peace*
N **Movie:** *Witness to War*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Dollar a Second*

11:50
M **Movie:** *Hot Target*

11:55
H **Movie:** *Bloodline*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Sylvia*
S **Movie:** *Scream for Help*

12:10 a.m.
13 *Mystery!: The Return of Sherlock Holmes*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Enchanted* (1983). Julius Harris.

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Never Say Goodbye* (1956). Rock Hudson.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:25 a.m.
M **Movie:** *Prizzi's Honor*

1:30 a.m.
4 11 News
5 *Get Smart*

1:40 a.m.
S **Movie:** *Into the Night*

1:55 a.m.
H *How to Raise a Street-Smart Child*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *I Escaped From Devil's Island* (1973). Jim Brown.
9 **Movie:** *The Four Feathers* (1978). Beau Bridges.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:45 a.m.
H **Movie:** *Highlander*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Keys to Success*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *The Hound of the Baskervilles* (1939). Basil Rathbone.

3:35 a.m.
M **Movie:** *Richard Pryor Live on the Sunset Street*

3:45 a.m.
S *All the Years*

3:58 a.m.
5 *Make Room for Daddy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Come Spy With Me* (1967). Troy Donahue.

4:30 a.m.
7 *Tales of the Unexpected*

4:40 a.m.
H **Movie:** *Only When I Laugh*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
M *Backstage*
S **Movie:** *Cold River*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

THU., MAR. 19

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch:* "Skin Deep." In-depth study of the skin and how consumers can judge the effectiveness of skin-care products.
31 Italian programming (concludes at 8)

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report* (cc)
21 *Long Island Report*
S *Charlie Daniels*

6:55
13 *The Best of Wild America:* "The Babies"

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
21 *Nightly Business Report*
H *Talk Show*
M **Movie:** *Time After Time*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Chicago White Sox
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Grebes"
H **Movie:** *The Quick and the Dead*

8:00
2 *The Wizard*
4 *Cosby Show*
5 *National Geographic:* "The Violent Earth"
7 *Our World*
11 **Movie:** *The Thorn Birds* (1983). Part IV. Richard Chamberlain. (Part I, Mon., 3/16 at 8.)
21 *Wild America:* "Otters"
31 *Masterpiece Theatre: Silas Marner*
N **Movie:** *Overlord*
S **Movie:** *Gotcha!*

8:30
4 *Roomies*
13 *Lawrence Welk: Television's Music Man*
21 *This Old House*

9:00
2 **College Basketball:** NCAA Tournament
4 *Cheers*
5 *National Geographic:* "Journey to the Outer Limits"
7 *The Colbys*
21 *Masterpiece Theatre: Silas Marner*
H **Movie:** *Police Academy 3: Back in Training*
M **Movie:** *To Live and Die in L.A.*

9:30
4 *Cheers*
N *Not Just Garbage*

10:00
4 *Bronx Zoo*
5 11 News
7 *20/20*
13 *Upstairs, Downstairs*
31 *Mystery!: The Return of Sherlock Holmes*
N **Movie:** *The Gods Must Be Crazy*
S **Movie:** *King David*

10:30
9 11 News
H *Not Necessarily the News*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
31 *War and Peace*
H *The Hitchhiker*
M *Fats Domino and Friends*

11:05
13 *Upstairs, Downstairs*

11:30
2 **College Basketball:** NCAA Tournament
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Giant Step*
H **Movie:** *Jaws*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
M **Movie:** *Salvador*
N **Movie:** *The Great Dictator*
S **Movie:** *Conan the Barbarian*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Do Not Disturb* (1965). Rod Taylor.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
5 *Check It Out*

1:40 a.m.
H **Movie:** *Dark Forces*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Danger Route* (1968). Carol Lynley.
9 **Movie:** *Paper Man* (1971). Dean Stockwell.
11 *Twilight Zone*
M **Movie:** *Stripper*

2:15 a.m.
S **Movie:** *Gimme an "F"*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Keys to Success*

3:20 a.m.
H **Movie:** *Stick*

3:30 a.m.
4 *Here's Lucy*
11 *Lifestyles of the Rich and Famous*

3:35 a.m.
M **Movie:** *Emmanuelle 4*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Tales of the Unexpected*
9 **Movie:** *Appointment in Honduras* (1953). Glenn Ford.
S **Movie:** *The Naked Face*

4:30 a.m.
7 *Tales of the Unexpected*
11 *One Step Beyond*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
M **Movie:** *St. Elmo's Fire*

5:15 a.m.
H *Not Necessarily the News*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:50 a.m.
S **Movie:** *The Empire Strikes Back*

FRI., MAR. 20

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programming (concludes at 8)
S **Movie:** *Young and Free*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *There Goes the Bride*

TELEVISION

6:45
H *From Star Wars to Jedi*

6:55
13 *Sneak Previews*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Bighorn Sheep"

8:00
2 **Movie:** *The Bugs Bunny/Road Runner Movie* (1979)
4 *Family Ties*
5 **Movie:** *Knock On Wood* (1954). Danny Kaye.
7 **Premiere:** *The Charmings*
9 News
11 **Movie:** *The Thorn Birds* (1983). Richard Chamberlain. Conclusion. (Part I, Mon., 3/16 at 8.)
21 *Nature:* "America's Wild Horses"
31 **Movie:** *Doctor Who*
H **Movie:** *The Empire Strikes Back*
M **Movie:** *Target*
N **Movie:** *La Chèvre*
S *Brothers* (cc)

8:30
4 *Amazing Stories*
7 *Webster*
9 *Million Dollar Chance of a Lifetime*
13 *Wall $treet Week*
S *It's Garry Shandling's Show*

9:00
2 *Dallas*
4 *Miami Vice*
7 **Movie:** *Through Naked Eyes* (1983). David Soul.
9 **Movie:** *Four Friends* (1981). Craig Wasson.
13 *Great Performances:* "Broadway Sings—The Music of Jule Styne." Features performances by many of the stars associated with Styne's work, plus an interview with the composer.
21 **Movie:** *Father's Little Dividend* (1951). Elizabeth Taylor, Spencer Tracy.
S **Movie:** *Beverly Hills Cop*

9:30
31 *Blake's Seven*

9:35
N *Czechs and Balances*

10:00
2 **College Basketball:** NCAA Tournament
4 *Stingray*
5 11 News
31 *Mini Playhouse*
M **Movie:** *A Breed Apart*
N **Movie:** *Les Compères*

10:05
H **Movie:** *Return of the Jedi*

10:30
11 News

11:00
4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
21 *Wall $treet Week*
31 *War and Peace*
S **Movie:** *9½ Weeks*

11:30
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
13 **Movie:** *Lust for Life* (1956). Kirk Douglas, Anthony Quinn. Great film about the life of Vincent van Gogh; Oscar for Quinn as Gaugin.
21 *Washington Week in Review*
M *Sex With the Stars*

12 MIDNIGHT
2 News
5 *Dream Girl U.S.A.*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Vengeance Is Mine*

12:20 a.m.
H *Tina Turner: Break Every Rule*

12:30 a.m.
2 **College Basketball:** NCAA Tournament
4 *Friday Night Videos*
5 *Star Search*
7 *New Hot Tracks*
9 *Entertainment Tonight*

12:55 a.m.
M **Movie:** *Knights of the City*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
S **Movie:** *Impulse*

1:20 a.m.
H **Movie:** *The Hills Have Eyes II*

1:30 a.m.
5 *Solid Gold*
11 News

2:00 a.m.
4 News
7 **Movie:** *Questor Tapes* (1973). Robert Foxworth.
9 *Saturday Night Live*
11 *Million Dollar Secrets*

2:30 a.m.
2 **Movie:** *Twin Detectives* (1976). Jim Hager, Lillian Gish.
4 *Crosswits*
5 **Movie:** *Paris Holiday* (1958). Bob Hope.
11 *Twilight Zone*
M **Movie:** *Rambo: First Blood Part II*

2:40 a.m.
S **Movie:** *Hot Resort* (cc)

2:50 a.m.
H **Movie:** *The Imagemaker*

3:00 a.m.
4 *Sally Jessy Raphaël*
9 *Saturday Night Live*
11 **Movie:** *Sherlock Holmes in Washington* (1943). Basil Rathbone.

3:30 a.m.
4 *Music City USA*

4:00 a.m.
4 *Hit City*
7 **Movie:** *September 30, 1955* (1977). Richard Thomas.
9 *The Saint*

4:10 a.m.
M **Movie:** *Target*

4:12 a.m.
2 *Strike It Rich*

4:20 a.m.
S *It's Garry Shandling's Show*

4:25 a.m.
H **Movie:** *Victory*

4:30 a.m.
4 *Here's Lucy*
5 *Make Room for Daddy*
11 *One Step Beyond*

4:42 a.m.
2 *Strike It Rich*

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*
S *The Exchange Student*

5:12 a.m.
2 *Newsmakers*

5:30 a.m.
9 11 News

MON., MAR. 23

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
S **Movie:** *Continental Divide*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Odd Jobs*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Feathered Jewels"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Great Horned Owl"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Days of Heaven* (1978). Richard Gere.
7 *MacGyver*
9 News
11 **Special:** *Soul Train Music Awards*
21 *Adventure:* "Balloon Over Everest." Features some of the world's most spectacular scenery photographed from hot-air balloons.
31 *Tenko*
H **Movie:** *Just Between Friends*
M **Movie:** *St. Elmo's Fire*
N **Movie:** *Biquefarre*
S *Faerie Tale Theatre: Rip Van Winkle*

8:30
2 *Popcorn Kid*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Movie:** *Nutcracker: Money, Madness, and Murder* (1986). Part II. Lee Remick. (Part I, Sun., 3/22 at 9.)
7 **Movie:** *Fight for Life* (1986). Patty Duke, Jerry Lewis. True story of parents, who fight on behalf of their epileptic daughter, and as a result help other epileptics to lead normal lives.
9 **Movie:** *Night of the Generals* (1967). Peter O'Toole.
13 **Movie:** *El Norte* (1984). Aide Silvia Gutierrez. Touching story of a brother and sister who leave their violence-torn village in Guatemala to find a better life in the north; beautifully written, wonderful performances.
21 *Nature of Things:* "Family of Chimps." Intimate look at a large group of chimpanzees at Burger's Zoo in Holland.
31 *New York Screening Room*
S **Movie:** *The Cotton Club*

9:30
2 *Designing Women*
N **Movie:** *Hard Metal Disease*

10:00
2 *Cagney & Lacey*
5 11 News
21 *Breaking the Silence.* Informative program dealing with the incest taboo; includes candid interviews with victims of incest.
31 *Windows on Women*
H *How to Raise a Street-Smart Child*
M **Movie:** *Police Academy 3: Back in Training*
N **Movie:** *Modern Times*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
31 *War and Peace*
H **Movie:** *Highlander*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
11 *The Honeymooners*
13 **Movie:** *The Naked Civil Servant* (1981). John Hurt. Story of Quentin Crisp, an openly gay man, who lived through years of intolerance, ostracism, and even violence during the 1930s; Hurt is marvelous.
21 *TV Classics: Federal Men*
M **Movie:** *To Live and Die in L.A.*
N **Movie:** *The Locust*
S **Movie:** *The Gods Must Be Crazy*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
9 *Carol Burnett*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Straight Through the Heart*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Angel on My Shoulder* (1980). Peter Strauss.

12:55 a.m.
H **Movie:** *Dark Forces*

1:00 a.m.
5 *World Vision*
7 **Movie:** *Esther and the King* (1960). Joan Collins, Richard Egan.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
M **Movie:** *Fanny Hill*
S **Movie:** *Friday the 13th Part V—A New Beginning*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Amazing Dr. Clitterhouse* (1938). Edward G. Robinson.
9 **Movie:** *Mister Jericho* (1969). Connie Stevens, Marty Allen.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:35 a.m.
H *Tina Turner: Break Every Rule*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Keys to Success*

3:05 a.m.
M **Movie:** *Lifeforce*

3:10 a.m.
S **Movie:** *WarGames*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *Lady in a Cage* (1964). Olivia de Havilland.

3:35 a.m.
H **Movie:** *Bad Boys*

3:50 a.m.
5 *Make Room for Daddy*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *The House That Wouldn't Die* (1970). Richard Egan.

4:30 a.m.
7 *Tales of the Unexpected*

4:50 a.m.
M **Movie:** *Target*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*

5:10 a.m.
S *Faerie Tale Theatre: Ri*
Van Winkle

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:45 a.m.
H *Cinema Workshop #1*

TUE., MAR. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programmin
(concludes at 8)
M **Movie:** *Strange Lad*
in Town

6:30
5 *WKRP in Cincinnat*
7 News
11 *Benson*
13 *Nightly Business Re*
21 *Long Island Report*
H **Movie:** *Police Acad*
3: Back in Training

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Re*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Ga*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Toni*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 *Spies*
4 *Matlock*
5 **Movie:** *On Golde*
Pond (1981). Henry
Fonda, Katharine
Hepburn. Stunning
performances in this
drama of an elderly
couple trying to cope
with advancing age;
Fonda won his first C
and Hepburn her fou
7 *Who's the Boss?* (c
9 News
11 **Baseball:** Yanke
Boston
21 *Nova:* "Will the
World Starve?"
31 *Fairly Secret Arm*
H **Movie:** *Lucas*
M **Movie:** *Around*
World in 80 Days
N **Movie:** *The Ties*
Bind
S **Movie:** *Impulse*

8:30
7 *Growing Pains*
9 **Basketball:** Kn
vs. Milwaukee
13 *Innovation:* "Ra
The Invisible Dang
31 *The Two Ronnie*

9:00
2 **Movie:** *A Diffe*
Affair (1986). Ann
Archer.
4 **Movie:** *Nutcra*
Money, Madness, an
Murder (1986). Par
Lee Remick. (Part
3/22 at 9.)
7 *Moonlighting*

Nova: “Will the
orld Starve?”
Remember When: “The
rds and the Bees.”
plores America’s
eoccupation with sexual
ores; includes
cussions of puritanical
lem in the 1600s,
rdellos in the Old
est, pin-up girls of the
40s, and the porno
eens of the 1970s.
Bergerac
Movie: *Witness to War*

00
⓫ News
Jack and Mike
Lifer. Offers insights
o the conditions men,
men, and young
ple face when
tenced to life
risonment.
Managing Our Miracles:
lth Care in America.
ansplants”
Solo. British comedy.
The Hitchhiker
Movie: *Sylvia*
Brothers

0
News
Open All Hours
Movie: *Hamburger*
t’s Garry Shandling’s
v

11:00
❷ ❹ ❼ News
❺ *Joan Rivers*
❾ *Carol Burnett*
⓫ *Odd Couple*
㉑ *Monty Python’s Flying Circus*
㉛ *War and Peace*
🅜 *I’ll Do It Guy’s Way*
🅢 **Movie:** *Brewster’s Millions*

11:30
❷ *T.J. Hooker*
❹ *Tonight Show*
❼ *Nightline*
❾ *Cannon*
⓫ *The Honeymooners*
㉑ *TV Classics: Gangbusters*
🅜 **Movie:** *The Gods Must Be Crazy*

12 MIDNIGHT
❺ *Kojak*
❼ *Nightlife*
⓫ *Star Trek*
㉑ *Long Island Report*
🅝 **Movie:** *Dear Maestro*

12:05 a.m.
🅗 **Movie:** *The Clairvoyant*

12:30 a.m.
❹ *David Letterman*
❼ *New Dating Game*
❾ *Entertainment Tonight*

12:40 a.m.
❷ **Movie:** *The Possessed* (1977). James Farentino.

12:50 a.m.
🅢 *Charlie Daniels*

1:00 a.m.
❺ *I Love Lucy*
❼ **Movie:** *Forever Young, Forever Free* (1976). Karen Valentine.
❾ *Joe Franklin Show*
⓫ *Twilight Zone*

1:20 a.m.
🅜 **Movie:** *Sex With the Stars*

1:30 a.m.
❹ ⓫ News
❺ *Get Smart*

1:45 a.m.
🅗 **Movie:** *Police Academy 3: Back in Training*

2:00 a.m.
❷ News
❹ *Ask Dr. Ruth*
❺ **Movie:** *Angels Wash Their Faces* (1939). Ann Sheridan.
❾ **Movie:** *Diamonds for Breakfast* (1968). Marcello Mastroianni.
⓫ *Twilight Zone*

2:20 a.m.
🅢 **Movie:** *9½ Weeks*

2:30 a.m.
❹ *Crosswits*
❼ *Branded*
⓫ *Twilight Zone*

2:45 a.m.
🅜 **Movie:** *Raw Courage*

3:00 a.m.
❹ *Sally Jessy Raphaël*
❼ *The Avengers*
⓫ **Movie:** *The Chicken Chronicles* (1977)

3:15 a.m.
🅗 **Movie:** *Bloodline*

3:30 a.m.
❹ *Here’s Lucy*

3:50 a.m.
❺ *Make Room for Daddy*

4:00 a.m.
❹ *Ben Casey*
❼ *Tales of the Unexpected*
❾ **Movie:** *Night Slaves* (1970). Lee Grant.

4:20 a.m.
🅜 **Movie:** *Stripper*
🅢 *The Paper Chase*

4:30 a.m.
❼ *Tales of the Unexpected*

5:00 a.m.
❹ *Here’s Lucy*
❼ *Card Sharks*
⓫ *One Step Beyond*

5:15 a.m.
🅗 *Talk Show*

5:30 a.m.
❹ *Here’s Lucy*
❼ *Morning Stretch*
❾ ⓫ News
🅢 **Movie:** *Young and Free*

eekend, March 21–22

AT., MAR. 21

a.m.
ew Wilderness
oung Edition
ew Dating Game
avid Toma
om and Jerry
ovie: *Lucas*

a.m.
atchwork Family
ere’s Lucy
orld Tomorrow
ee Haw!
ce-off
sie and the Pussycats
ovie: *Alice’s*
tures in Wonderland
ovie: *WarGames*

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iffwood Kids
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ung Universe
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ight Talk
vie: *Sherlock*
and the Scarlet Claw
Basil Rathbone.
m Smith’s Money

me Street
vie: *The Damned*
ry

.
fire
mi Bears

❺ *Rainbow Brite*
❼ *Care Bears Family*
⓭ *Wall $treet Week*
🅗 **Movie:** *Advice to the Lovelorn*
🅜 *Charlie Chaplin: The Little Tramp*

9:00 a.m.
❷ *Muppet Babies*
❹ *Smurfs*
❺ *Popples*
❼ *Flintstone Kids*
❾ *Voyagers*
⓭ *Washington Week in Review* (cc)
㉑ *America: The Second Century*

9:30 a.m.
❺ *Get Along Gang*
⓫ *Keys to Success*
⓭ *One-on-One*
🅜 **Movie:** *Bananas*

10:00 a.m.
❷ *Pee-wee’s Playhouse*
❺ *Wrestling Challenge*
❼ *Real Ghostbusters*
❾ *Insiders*
⓫ *Soul Train*
⓭ *G.E.D. Preparation*
㉑ *Focus on Society*
㉛ *Body Electric*
🅢 **Movie:** *Home From the Hill*

10:30 a.m.
❷ *Teen Wolf*
❹ *Alvin*
❼ *Pound Puppies*
⓭ *G.E.D. Preparation*
㉛ *Know Zone*
🅗 **Movie:** *Lucas*

11:00 a.m.
❷ *Galaxy High*
❹ *Foofur*
❺ *National Geographic:* “The Violent Earth”
❼ *Bugs Bunny and Tweety*
❾ *Wrestling Spotlight*
⓫ *Women’s Wrestling*
⓭ *Tony Brown’s Journal*

㉑ *The Power of Excellence With Tom Peters*
㉛ *Sherlock Jones and Proctor Watson*
🅜 **Movie:** *Police Academy 3: Back in Training*

11:30 a.m.
❷ *Story Break*
❹ *Punky Brewster*
❼ *All New Ewoks*
⓭ *A ’60s Folk/Rock Reunion*
㉛ *The Perkins Family*

12 NOON
❷ **Figure Skating:** World Championships—Mens and Pairs. World and U.S. Champion Brian Boitano will try to defend his title against former World Champion Alexander Fadeev of the Soviet Union and Brian Orser of Canada.
❹ *Lazer Tag Academy*
❺ *National Geographic:* “Journey to the Outer Limits”
❼ *Weekend Specials*
❾ *Pathmark Invitational Track Meet*
⓫ *Wrestling*
㉑ *Gourmet Cooking* (cc)
㉛ *Video Music Box*

12:25
⓭ *Good Time Rock ’n’ Roll*

12:30
❹ *Kid Video*
❼ *Health Show*
㉑ *This Old House*
🅗 **Movie:** *Berry Gordy’s The Last Dragon*
🅜 **Movie:** *Breakthrough*
🅢 **Movie:** *Brewster’s Millions*

1:00
❹ *Young People’s Special*

❺ **Movie:** *The Puma Man* (1980). Donald Pleasence.
❼ *American Bandstand*
❾ **Baseball:** Mets vs. Cincinnati
⓫ **Movie:** *Frozen Dead* (1967). Dana Andrews.
㉑ *The Frugal Gourmet*
㉛ *All About TV*

1:30
❷ **College Basketball:** NCAA Tournament (concludes at 6)
❹ **Movie:** *The Rage of Paris* (1938). Danielle Darrieux.
❼ *Ebony/Jet Showcase*
㉑ *The French Chef*
㉛ *Cityscope*

1:45
⓭ *Lawrence Welk: Television’s Music Man*

2:00
❼ **Skiing:** World Cup Finals
㉑ *The Joy of Painting*
㉛ *World TV Presents*
🅜 **Movie:** *Time Bomb*

2:30
㉑ *The Magic of Oil Painting*
🅗 **Movie:** *California Suite*
🅢 **Movie:** *Sesame Street Presents: Follow That Bird*

3:00
❹ *Fight Back*
❺ **Movie:** *Challenge of the Ninja* (1977)
❼ *Professional Bowlers*
⓫ *Keys to Success*
㉑ *Last Chance Garage*

3:15
⓭ *Glenn Miller: A Moonlight Serenade.* A musical tribute to Glenn Miller with performances

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Sheraton
NY Times

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SOLUTIONS TO LAST WEEK'S PUZZLES

	P	A	T	H	O	L	O	G	I	S	T			
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TELEVISION

by Tex Beneke, Johnny Desmand, Sylvia Syms, and Anita Gillette.

3:30
4 **Tennis:** PaineWebber Classic
11 *Happy Days*
21 *Motorweek*

4:00
9 *Greatest American Hero*
11 *Puttin' On the Hits*
21 *The Woodright's Shop*
31 *Great Decision 87*
M **Movie:** *Bitter Victory*
S **Movie:** *Just Between Friends*

4:30
7 *Wide World of Sports*
11 *Dance Fever*
21 *This Old House*
31 *European Journal*
H **Movie:** *The Final Countdown*

5:00
4 **Golf:** USF & G Classic
5 *Dream Girl U.S.A. Finals*
9 *Wrestling*
11 *One Big Family*
13 *G.I. Jive.* Musical special taped at the historic Roseland Ballroom with performances by June Allyson, Maxene Andrews, the Nicholas Brothers, and John Raitt.
21 *Owl/TV*
31 *Country Express*

5:30
11 *What a Country*
21 *Brainstormers*
31 *Right to Know*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *Bosom Buddies*
11 *Fame*
21 *Austin City Limits*
31 *Images/Imagenes*
M **Movie:** *WarGames*
S **Movie:** *Lucas*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *In Black and White*
H **Movie:** *Police Academy 2: Their First Assignment*

7:00
2 News
4 *Strictly Business*
5 *9 to 5*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
21 *Wonderworks*
31 *Looking East*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Ted Knight Show*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
31 *Japan, the Living Tradition*

8:00
2 *Outlaws*
4 *Facts of Life*
5 **Movie:** *Dino* (1957). Sal Mineo.
7 *Starman*
9 News
11 **Movie:** *The Pride of the Yankees* (1942). Gary Cooper. Outstanding biography of baseball player Lou Gehrig; Cooper is great.
13 *Mancini and Friends*
21 *All Creatures Great and Small*
31 *Upstairs, Downstairs*
H **Movie:** *Lucas*
M **Movie:** *Police Academy 3: Back in Training*
S **Movie:** *P.O.W. The Escape*

8:05
N **Movie:** *Salvador*

8:30
4 227
9 *House Calls*

9:00
2 **Movie:** *Swing Shift* (1984). Goldie Hawn, Kurt Russell.
4 *Golden Girls*
7 *Ohara*
9 **Movie:** Johnny Belinda (1982). Richard Thomas, Rosanna Arquette. Terrific performance by Arquette as a young deaf-mute who is befriended by a doctor.
21 *To the Manor Born*
31 **Movie:** *Before Stonewall* (1985). Interesting documentary about the history of homosexuality in America.

9:30
4 *The American Promise: Wanting It All.* An examination of the immigrant experience in the U.S.
21 *Mother and Son*
M *I'll Do It Guy's Way*
S *Best of Bizarre*

10:00
4 *Hunter*
5 News
7 *Spenser: For Hire*
13 *Film on Film Special:* "Minnelli on Minnelli: Liza Remembers Vincente"
21 *Agony*
H *Buddy Hackett II*
M **Movie:** *Night Patrol*
S *Caesar's 20th Birthday Celebration*

10:15
N *Ballad of the Little Soldier*

10:30
11 News
21 *The Fall and Rise of Reginald Perrin*
31 *Eye on Dance*

11:00
2 4 7 News
5 **Movie:** *Goin' South* (1978). Jack Nicholson.
9 *Benny Hill*
11 **Movie:** *The Magnificent Seven Ride* (1972). Lee Van Cleef.
21 *Monty Python's Flying Circus*
H *The Hitchhiker*
N **Movie:** *Last Year at Marienbad*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *Circus of Horrors* (1960). Erika Remberg.
21 **Movie:** *The Southerner* (1945). Zachary Scott.
H **Movie:** *Code of Silence*
M **Movie:** *Def-Con 4*
S **Movie:** *Honey*

11:35
13 **Movie:** *Father's Little Dividend* (1951). Elizabeth Taylor.

11:45
2 **Movie:** *Weekend Nun* (1972). Joanna Pettet.
7 **Movie:** *Strange Invaders* (1983). Nancy Allen.

12:35 a.m.
N **Movie:** *Always*

1:00 a.m.
4 *Ask Dr. Ruth*
11 *Twilight Zone*
M **Movie:** *Raw Courage*
S **Movie:** *Just Between Friends*

1:10 a.m.
5 **Movie:** *Air Force* (1943). John Garfield.

1:15 a.m.
H **Movie:** *Reckless*

1:30 a.m.
2 News
4 *Off the Wall*
9 *MTV Top 20 Video*
11 *Twilight Zone*

1:40 a.m.
7 **Movie:** *Invitation to a Gunfighter* (1964). Yul Brynner.

2:00 a.m.
4 *Dancin' to the Hits*
11 News

2:15 a.m.
2 *Strike It Rich*

2:30 a.m.
4 *This Week in Country Music*
9 *Saturday Night Live*
11 **Movie:** *Rollerball* (1975). James Caan.

2:35 a.m.
M **Movie:** *Porky's Revenge*

2:45 a.m.
2 *Strike It Rich*

2:50 a.m.
H **Movie:** *Hamburger*

3:00 a.m.
4 *Playback '87*
S **Movie:** *Brewster's Millions*

3:15 a.m.
2 *Strike It Rich*

3:30 a.m.
9 *Saturday Night Live*

3:35 a.m.
7 **Movie:** *The Big Game* (1972). Stephen Boyd.

3:45 a.m.
2 **Movie:** *Call to Danger* (1972). Peter Graves.

4:15 a.m.
M **Movie:** *Police Academy 3: Back in Training*

4:25 a.m.
H **Movie:** *The Final Countdown*

4:30 a.m.
9 *Return of the Saint*

4:45 a.m.
S *Welcome Home, Jellybean*

5:00 a.m.
11 *Insight*

5:30 a.m.
7 *New York Views*
9 11 News

5:45 a.m.
M *I'll Do It Guy's Way*

SUN., MAR. 22

6:00 a.m.
2 *Community*
5 *Hour of Power*
7 *Greatest Sports Legenc*
9 *In Depth*
11 *Christian Science Monitor*
S *The Horrible Honchos*

6:30 a.m.
2 *Young Universe*
4 *Joy of Gardening*
7 11 *Christopher Closeup*
9 *New Jersey People*
H **Movie:** *Code Name: Emerald*
M *Backstage*

6:45 a.m.
11 *Davey and Goliath*

7:00 a.m.
2 *Way to Go*
4 *Funtastic World of Hanna-Barbera*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
M **Movie:** On the Tow
S *The Lilith Summer*

7:30 a.m.
2 *For Our Times*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
S *Jack of Hearts*

8:00 a.m.
2 *Today's Business*
5 *Focus on Britain*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faitl*
21 *The Perkins Family*
31 Italian programmi (concludes at 2)
S **Movie:** *The Adventures of Hucklebei Finn*

8:30 a.m.
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers*
21 *Know Zone*
H *The Get Along Ga*

9:00 a.m.
2 *Sunday Morning N*
4 *Visiones*
5 *Koch on Call*
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
21 *Wonderworks*
H *Fraggle Rock*
M **Movie:** *The Aurc Encounter*

9:05 a.m.
13 *Sesame Street*

9:30 a.m.
4 *Positively Black*
5 *Leave It to Beaver*
7 *World of Photogra*
9 *World Tomorrow*
11 *Jem*
H **Movie:** *Jaws*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top Te*
9 *Hour of Power*
11 *Photon*
21 *To the Manor Bo*
S **Movie:** *Pretty ii*

10:05 a.m.
13 *Nature:* "Ameri Wild Horses"

:30 a.m.
Face the Nation
McLaughlin Group
Siskel & Ebert & the ovies Special: "If We cked the Oscars"
Keys to Success
Mother and Son
Movie: *Lullaby of oadway*

:00 a.m.
Community
Meet the Press
Movie: *Tarzan and the azons* (1945). Johnny issmuller.
New Gidget
F-Troop
Agony

05 a.m.
The Best of Wild erica: "The Babies"

30 a.m.
Newsmakers
News 4orum
David Brinkley
Sunday Morning
nies. The Laurel and dy shorts *Busy Bodies, mp,* and *Midnight ol.*
Movie: *Abbott and ello Meet Dr. Jekyll and Hyde* (1953)
The Fall and Rise of nald Perrin

OON
igure Skating: ld Championships— es and Dance.
irst Estate
Vature: "America's l Horses"
oad to the Superfight
ovie: *By the Light of ilvery Moon*
he Paper Chase

eadlines on Trial
ovie: *42nd Street*). Ruby Keeler, er Baxter. A girl is ed from the chorus o become a star; ized version.
usiness World
af: I Regret Nothing

day in New York
ke It Is
aseball: Mets vs. nati
ilight Zone
venture: "Around "
ovie: *2010*
ovie: *Bananas*

llege Basketball: Tournament ides at 6)
nis: PaineWebber

eball: Yankees vs. ore

ing: World Cup
Stage at Wolf Trap: g's Singers. This nber British male semble performs nging from folk Beatles tunes.
d TV Presents
ie: *The Glass oat*

t Performances: Berlin's America"

2:30
5 **Movie:** *Gunfight at the OK Corral* (1957). Burt Lancaster.
S **Movie:** *2010*

3:00
7 *Jack Nicklaus Special*
21 *Brainstormers*
31 *Washington Week in Review*
H *Not Necessarily the News*

3:30
11 *F-Troop*
21 *Tony Brown's Journal*
31 *Ask Congress*
H **Movie:** *Man in the Wilderness*

3:35
13 *Mancini and Friends*

3:45
9 *Kiner's Korner*

4:00
4 **Golf:** USF & G Classic
7 *Wide World of Sports*
9 *Greatest American Hero*
11 *Good Times*
21 *Inside Albany*
31 *Tony Brown's Journal*
M **Movie:** *The Heavenly Kid*

4:30
11 *Happy Days*
21 *Adam Smith's Money World*
31 *World Chronicle*
S *Penn & Teller's Invisible Thread*

5:00
5 *Kojak*
7 *Spirit of Adventure*
9 *Buck Rogers*
11 *Fame*
21 *Wall $treet Week*
31 *Hello Jerusalem*

5:15
13 *Great Performances:* "Broadway Sings: The Music of Jule Styne"

5:30
21 *One-on-One*
H *Fraggle Rock*
M *Backstage*
S **Movie:** *The Empire Strikes Back*

6:00
2 4 7 News
5 **Movie:** *Support Your Local Sheriff* (1969). James Garner.
9 *Police Story*
11 **Movie:** *Rafferty and the Gold Dust Twins* (1975). Alan Arkin.
21 *Nova:* "Confessions of a Weaponeer"
31 *U.S. Nippon Newscope*
M **Movie:** *All the King's Men*

6:15
31 *Business Nippon*
H **Movie:** *Code Name: Emerald*

6:30
2 4 7 News

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
7 *Disney Sunday Movie* (cc)
9 *Entertainment This Week*
21 *Doctor Who*
31 *Japanese Theatre*

8:00
2 *Murder, She Wrote*
4 *Rags to Riches*
5 *Star Search*
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *A Musical Toast.* The best of Broadway, opera, and concert halls is celebrated in this gala broadcast hosted by Itzhak Perlman; performers include Bernadette Peters, Roberta Peters, Marilyn Horne, and many others.
31 *Marie Curie*
H **Movie:** *Jaws*
M **Movie:** *Salvador*
S **Movie:** *Pretty in Pink*

8:05
N **Movie:** *Privates on Parade*

8:30
9 *Face-off*
21 *The Hitch-hiker's Guide to the Galaxy*

9:00
2 **Movie:** *Deadly Care* (1986). Jason Miller.
4 **Movie:** *Nutcracker: Money, Madness, and Murder* (1986). Part I of III. Lee Remick.
5 **Special:** *Instant America*
7 **Movie:** *Rough Cut* (1980). Burt Reynolds, David Niven.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
21 *Blake's Seven*
31 *Bradshaw on the Eight Stages of Man*

9:30
9 *In Depth*
11 *Nowhere to Turn*
31 *Filmmakers*

10:00
5 11 News
9 *Straight Talk*
21 *Mystery!: The Return of Sherlock Holmes*
31 *Window on World TV:* "The Rebellious Gardener"
M *A Jazz Session: Sass and Brass*
N **Movie:** *A Private Function*
S **Movie:** *Highlander*

10:05
H **Movie:** *S.O.B.*

10:30
5 Sports
11 *At the Movies*

11:00
2 4 7 News
5 *Taxi*
9 *World Tomorrow*
11 *Odd Couple*
13 *Upstairs, Downstairs*
21 *Nanny*
M **Movie:** *Richard Pryor Live on the Sunset Strip*

11:15
2 News

11:30
5 *Value Television*
7 News
9 *It Is Written*
11 *The Honeymooners*

11:45
2 7 Sports

11:55
13 *Upstairs, Downstairs*

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
7 **Movie:** *Death Ship* (1980). George Kennedy.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Living With Grace.* Focuses on the life of a woman suffering from Alzheimer's disease.
N **Movie:** *Man Under Suspicion*
S *Penn and Teller's Invisible Thread*

12:10 a.m.
H *Road to the Superfight*

12:25 a.m.
M **Movie:** *Dream Lover*

12:30 a.m.
4 *Heroes: Made in the U.S.A.*
5 *Solid Gold*

12:45 a.m.
S **Movie:** *2010*

1:00 a.m.
2 *Peter Gunn*
4 *Circle of Fear*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
H **Movie:** *Spiker*

1:30 a.m.
2 *Mr. Lucky*
5 *Check It Out*
11 News

1:50 a.m.
7 **Movie:** *Come September* (1961). Rock Hudson.

2:00 a.m.
2 News
4 *Positively Black*
5 *Christian Children's Fund*
9 **Movie:** *Midas Run* (1969). Richard Crenna.
11 *Wall Street Journal Report*

2:15 a.m.
M **Movie:** *Mountaintop Motel Massacre*

2:30 a.m.
4 *First Estate*
11 **Movie:** *James Dean—The First American Teenager* (1975)

2:50 a.m.
H **Movie:** *A Nightmare on Elm Street*
S **Movie:** *The Empire Strikes Back*

3:50 a.m.
M **Movie:** *Hot Target* (cc)

4:00 a.m.
7 *Tales of the Unexpected*
9 *Return of the Saint*
11 *Twilight Zone*

4:25 a.m.
H **Movie:** *Fatal Attraction*

4:30 a.m.
7 *Tales of the Unexpected*
11 *Twilight Zone*

5:00 a.m.
7 *Card Sharks*
9 News
11 *One Step Beyond*
S *The Paper Chase*

5:25 a.m.
M *A Jazz Session: Sass and Brass*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*

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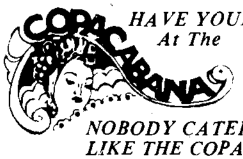

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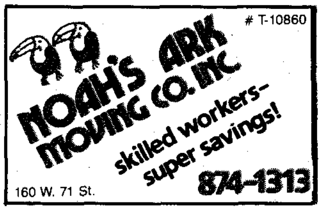

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Happy, Prominent MD—With heart of gold. Slim, gentle, great looks, super-successful, mid 30's, elegant, Jewish - a man who can pamper and provide. Has lifetime of hugs for a classy, warm, non-smoking beauty, 33 or less, tallish, warm. For cuddling, marriage, family. Photo a must; exchanged. NYM F252.

Handsome Company President—Tall, slim, secure and Jewish. 48 - acts and looks younger. Seeking very pretty lady in 30s, who is slim, secure, casual and comes with a sense of humor. For lasting relationship as best friends and lovers. Photo a must; I'll reply with same. NYM W185.

Businesswoman—Searching for handsome professional man over 31. I'm never married, no children, Italian-American, Catholic, 31, blue eyes, 5'6", 118 lbs, above-average looks, ambitious, college graduate 1986. Photo, please. NYM A360.

Sophisticated Cuban—Seeking my American counterpart. Recent widow, I'm 40ish, beautiful, full of life. Looking for someone who is family-oriented, comfortable and sincere, looking for a lasting relationship. Photo. NYM P620.

Former Model—Very pretty, great figure, 38, MS in music, loves to laugh, seeks high-caliber male for love and marriage. Photo! POB 1364, Scarsdale, NY 10583.

Ready For Spring—Athletic, ambitious attorney/CPA, Jewish, 26, 5'6", 145, nice, cute, adventurous. I enjoy theater, water sports, biking. Seek Jewish female, 23-29, pretty, active, intelligent, warm. Note/photo/phone, please. NYM P608.

Beautiful Communications—Professional, 33. Seeks dynamic man, 30's, with imagination and heart. NYM A705.

Classy Cosmopolitan Psychologist—34, Jewish, charming, lovely looks. Likes writing, traveling, cinema. Wanting marriage and family; seeks attractive, secure, self-aware, highly educated male counterpart. Photo, please. NYM A588.

Scandinavian-Born—Manhattan woman, 40's, with varied interests from cooking to culture and cuddling. Sometimes shy, sometimes feisty. Seeks for keeps: trim gentleman, 45-55, to share ordinary and extraordinary times. Note/photo. NYM A607.

Seeking Oriental Female—Handsome, trim writer, Jewish, 35, 6', single parent, non-smoker, seeks intelligent, pretty, slim woman of Asian extraction for NYC, Off Broadway, music, walks in the park, dining out and a sincere, exciting, long-term relationship. I love animals, running, rewriting and Japanese food. Please respond in time for spring fever with a letter and recent photo. NYM A740.

Don't Be Afraid—Of an executive Venus, 24. Seeking a handsome, honest, successful male, 26-35, to love. Photo/phone/bio. NYM F253.

Feisty, Gentle, Droll, Warm—Appealing woman, 40, thrive on work - psychology, social issues. Delight in bike rides, chamber music, talk, food, friendship. If you seek a peer for a partner, appreciate a serious woman who likes to laugh, enjoy sharing your world and discovering another's, get in touch. If you responded before, please respond again. NYM P530.

Handsome Tax Attorney—Jewish, with dependent cat, would like to meet a nice, cute, petite, professional woman around 30, fellow Manhattanite, for possible permanent relationship. Photo/note/phone/non-smoker. NYM W169.

Single Professional Oriental Woman—41, sincere and caring, seeks non-smoker under 50 for serious relationship. Note/phone. NYM W171.

If You Are—A country/out-of-town Jewish male, MD, 33-42, looking for a great wife for love and family, let me know. Never married. Photo. NYM C507.

Beautiful, Charming, Considerate—Upbeat, slim woman, 40's, seeks established, quality man. Let's chat. NYM C508.

Imagine This—You respond to this ad and meet an extremely beautiful, exciting, sexy, successful, 5'5", slim Jewish woman, 33. You're an extremely handsome, self-assured, successful, sexy, witty intelligent man, 30-40, who never dreamed the results of answering an ad could be this good. Photo a must. NYM C509.

Pretty, Spirited Woman—Professional, seeks attractive man, 32-42, his own person, warm, willing to share his life and passions. Photo/note, please. NYM C510.

Black, Attractive, Classy RN—37, 5'5", shapely. Seeks attractive, intelligent, caring male who is not afraid of commitment - for sharing and more. NYM W173.

Lady In The News—Very attractive, very nice, very loving. Slim, svelte, seeks not headlines, but a warm human interest story featuring a wise, witty, 55-65ish man, successful, still active in business or profession, eager to explore intellectual and sybaritic pursuits. Bio/photo/phone. NYM A694.

Agent 86 Here—Looking for 99 - let's get K.A.O.S. ('krazy' and/or spontaneous) together. I'm 33, 5'11", attractive, Jewish, successful and easygoing. Looking for serious relationship. So Get Smart! Handwritten note/phone and photo appreciated. NYM F248.

Top Executive—Of major US company in NYC, 43, athletic and in excellent condition. Highly educated. The consensus seems to be that I'm handsome, humorous, charming. I do know that I'm romantic, sensitive, generous, caring, and would like to meet a very successful and established professional woman, preferably between 30-35, who might now have marriage and a family as a goal. Character, integrity and sound moral and ethical standards are very important to me - as is a sense of playfulness and fun. I particularly enjoy happy people with strong intellectual energy who are also in touch with their feelings and have the courage to share them. My interests in life are extremely broad and I would hope for the same in a partner. Along with me you also particularly love art and the arts and have a highly developed sense of style and taste. I wish I could say that a woman's being clearly beautiful isn't very important to me but it is. I would like to think this reflects my sense of form and silhouette. In any event, in my defense, beauty of soul is critical. Job pressures have prevented me from the usual avenues of meeting someone like yourself but I hope to change that with this shot in the dark. Please contact me at NYM F251.

If At First You Don't Succeed—Try, try again. Well I'm trying again. Don Quixote is still searching for Dulcenia. Tall, dark, handsome, 46 years young, divorced Italian-American, president of national corporation and entrepreneur, a true Renaissance man. Searching for a special woman with beauty in both body and soul, to find and share happiness together. Photo/phone/note. NYM C511.

Successful, Attractive Executive—37, emotionally secure, financially independent, with a touch of class and a good sense of humor. Enjoys a good conversation, classical music, gourmet food, fine wines and a romantic setting. If you are an accomplished, dependable, happy, sincere, sensitive and affectionate gentleman, then you are my perfect match! Note/photo. NYM C512.

Understanding Of Herpes—Dynamic, attractive Jewish gal, 32, loves theater, dancing, children. Seeks that special man to make my house into a home. Goal: marriage, family. We can do it! Note/phone, please. NYM W175.

Attractive Brunette—Business exec, 41 (who loves Shelties), Italian descent. Seeks successful, sedate gent, 40's, with positive outlook, who loves dinners, movies, walks and quiet evenings at home. NYM W212.

High Wire Act—Not an acrobat but ce
tainly willing to take chances. Goo
looking, easygoing, male health care pr
fessional, 37, with interests in bicyclin
photography and travel. Wishes to mee
pretty and down-to-earth lady, 23-3
with good sense of humor and upbe
outlook. Photo/phone. NYM F249.

Swedish Lady—Mid 50's, young insi
and out, attractive and sophisticate
with culture and class, socially on t
sunny side, hardworking, sensitive, ca
ing. Ready to meet a well-establish
American gentleman with great expect
tions himself: free, with good relationsh
to the past, tall, 55-65, attractive, spor
enjoying good but healthy life style, al
social activities. He should live comfor
bly, care for home and family life, p
haps live in a nice climate in the winte
Florida? Do you know anything ab
Scandinavia? If you can see reality a
your own wishes in my lines, the n
move is yours. NYM F250.

Psychiatrist, 33 Years Old—Tall, slim,
tractive. Seeking an attractive, colle
educated lady, 23-33 years old, to sh
the finer things in life. Photo/phone/n
please. NYM C420.

Is Love And Marriage Once More—
impossible dream for an attractive, e
cated, lively, blond, Manhattan wo
writer past mid years? The "Dream"
5'9" plus, financially secure man, 60
kind, fun, still learning...NYM P550.

Special—Handsome, secure Jewish m
39, 6'1", enjoys travel, sports, the oc
Seeks slim, very pretty lady, 25-35, r
for marriage and a lifetime of love
romance. Please send photo. NYM

Attorney—46, sensitive, secure, suc
ful, handsome and athletic. Seeks Je
woman as best friend/lover to share
ent and future. Note/photo/phone.
493, Hewlett, NY 11557.

Cameo Face—Sexy and slender body
burn-haired artist, seeks sensual,
some, athletic male involved in the
35-49. Photo for reply. NYM W200.

Strikingly Attractive, Caring—Late
Jewish widow, secure, enjoys the
dancing, travel, nature, gourmet co
Looks to share interests with edu
kind, refined, financially indepe
Jewish man with zest for life. NY

Simply Sensational—Pretty, warm,
bright, fun-loving, athletic, succ
hazel-eyed blond. Seeks special
man, 33-42, forever. Photo. NYM

Self-Awareness—Takes a long tim
I'm getting there. Looking for fem
same trip, 30-37. I'm 40, profe
(PhD), very attractive, athletic. Int
in dancing, film, tennis ("A" playe
most things life's about. Photo a
NYM C506.

Love Parties—The gym, a challenge
d a tall, sexy Jewish man, 32-42 who,
e me, is slim, witty, very attractive and
ccessful. Photo. NYM W174.

ost Will Read Over This Ad—But for
man who'd like to meet a big beauti-
blond in her 40's, with hazel eyes, who
sensuous, caring, loves music, travel,
eting new people, then read no fur-
r. Letter/phone. NYM C515.

ndsome, Spirited Artist—33, adven-
ous, athletic, gentle-hearted, roman-
Seeks classy, cerebral, tall, dark-hair-
woman, non-smoker, to share fun
h. Photo/note. NYM A687.

acious, Attractive, Intelligent—Di-
ced Jewish woman, 46, professional,
bridge and tennis player. Enjoys the
r amenities of life. A Nassau County
dent who loves city life. Seeks a simi-
male to age 55. NYM A688.

ter, Spring, Summer And Fall—If
want a best friend and lover, just call.
a witty, bright, successful, very attrac-
active, youthful, middle-aged, di-
ed Jewish executive, Manhattan
tment, Hamptons waterfront house.
u are pretty, slim, 45-55, non-smok-
affectionate, up person, really ready
a serious commitment and love hug-
, kissing and exchanging presents,
se send a note and recent photo. If
chemistry is there, we're off. NYM

y, Blue-Eyed Professional—43, 5'6",
igured, curvaceous, sophisticated,
a mature male with a touch of
g fever. NYM A690.

Israeli—Loves to enjoy adventures
life, good listener, non-smoker, 5'8",
ears old, aggressive businessman,
established. Looking for companion
Jewish welcomed), 20-30, nice-
g, bright with warm heart and has
urage to respond to this ad. Phone/
, please. NYM A691.

s Nifty—But 60 is sexier. Vital, ten-
ying female exec, seeks man, 45-
tive, cultured, who feels successful,
commitment. NYM A693.

onest Truth—Christian male attor-
5, bright, attractive, fun, with many
ts and off all toxins. Seeking wo-
ith similar traits, who can tell the
nce between Jane Byrne, George
and David Byrne. Don't be shy -
is legit. Phone/photo/bio. NYM

cted Risk Arbitrageur—At presti-
Vall Street firm, 31, 6'4", with trim,
build. Enjoys travel, theater, fine
good conversation and rock and
well as classical music. I spend
of my waking hours analyzing
but have yet to discover the joys
ultimate merger - that of my life
meone I can love, cherish and
e fruits of my success with. Seek-
slender, attractive and well-edu-
oman for serious relationship and
marriage. Phone, photo and note
; will gladly exchange. NYM

etty, Witty—Jewish gal, 25, loves
tocks. Seeks special friend, Jew-
25-31, who knows how to laugh,
to. NYM P601.

Songwriter/Dentist—Successful Jewish male, 29, 5'6", good-looking, caring and honest. Seeks very attractive, affectionate, talented, intelligent Jewish female, non-smoker, Manhattan resident, 23-29. For romantic collaboration. Full-length photo a must. NYM P598.

Southwestern Transplant, New To NY—Exciting, attractive, intelligent female, 46, 5'7". Desires quality male for lasting relationship. Photo/phone. NYM A695.

Single Jewish Female—24, professional Manhattanite, 5', very cute, green eyes, great smile, outgoing, adventurous. Looking for a single Jewish male, 24-35, attractive, sincere, fun, non-smoker and looking for a lasting, meaningful relationship. If interested, please send note and phone; photo appreciated but not needed. NYM W176.

Happy Heavyweight Male—38, seeks romantic, sensuous female for mutual bliss. Should be into the passion of a true companion, marriage, children and life. Should be herpes understanding. Letter/photo/phone. NYM P599.

Straight Shooters Only—Central NJ brunette beauty, tall, Rubenesque qualities with style, brains and flair for the arts. Wishes to meet white, self-made "man's man" with "no-fooling" eyes and boyish grin. He's 40-55 - give or take. Tall nice, but not important. Answer all. Photo, please. NYM P600.

Catch A Rising Star—Extremely pretty, slim Jewish female, 5'4", dark brown hair/green eyes, 27, Ivy grad with successful career and great sense of humor. Seeks male counterpart for fun and romance. If you are 5'10" or over, 29-35, good-looking, bright and interested in meeting someone very special, send note/photo. NYM W177.

Refined Jamaican Lady—Seeking professional white male, 50-60. Photo. POB 7343, FDR Station, NYC 10150-1911.

Loving, Caring MBA—39, enjoys arts and outdoors. Seeks single male, 39-45, for lifetime commitment. NYM W178.

Caring, Attractive Woman—29, blue-eyed, tall, intelligent. Would like to spend some time with a tall, attractive, humorous, thinking man, 30-38. Please send note/photo. NYM W181.

Lovely-Looking Lady—Just into early retirement from top executive position. Wishes well-educated, successful professional or businessman to tutor her in the enjoyment of leisure time activities, such as fine dining, theater, sports, travel, etc. The man I seek must be extremely personable, financially secure and possess an abundance of charm, integrity and humor. A passionate relationship and long-term commitment, although possible, is not high on priority list. Photo greatly appreciated with bio/phone. NYM W179.

Wrapped Just For You—If you are a gentleman wanting a serious relationship. If you are sincere, warm, successful, in shape, 32-42, a non-smoker, drop me a line. Kids a plus. Outside I'm attractive, slender, 33, 5'5". Inside - warm, sensitive, open and caring. I'm a successful, single mom of one, living in Nassau County. I enjoy life and want to share it with you. Bio/photo, please. NYM A703.

Jewish Female—5'5", early 30's, artistic, attractive, athletic, loves antiques. Seeks warm, attractive male, 33-43, educated with compatible interests. Note/photo. NYM W180.

The Beauty Of Success—A beautiful woman and a successful man go together. I am an airline exec, 33, attractive, intelligent, classy, sensitive and romantic female. Seeking a very handsome gentleman, 30-46, who is successful and has scruples; enjoys fine dining, theater and more with a taste for the best life has to offer. Looking for a meaningful relationship. Recent photo/phone. NYM P603.

Young At 50—Seeking a slim, 40ish lady for a permanent relationship and a full life together. NYM W182.

Where Is She?—Where is the warm, sensitive, intelligent, accomplished, independent woman to share the excitements of life with a handsome, caring, gentle, strong, witty Jewish lawyer, 33? Note/photo/phone. NYM A696.

29, Jewish, Good-looking—Warm and loving male looking for that special lady. Where are you? Photo/note. NYM W183

Leggy, Lovely, Lithe—Ivy League professional beauty, 34, Jewish. Adores Caribbean, champagne and caviar, pizza and Chianti, working out and literature. Seeks successful man, 32-47, with humor, brains, taste and sensuality, who dreams of love. Note/photo. NYM P604.

Attractive, Caring, Sincere—35, affectionate woman, enjoys photography, music, outdoors and the company of down-to-earth, good-hearted, thoughtful man, 33-43 with integrity. NYM W184.

Gay White Male—Hirsute, 40, seeks cultured Asian. POB 20530, NYC 10023.

Spunky, Slim Professional—28, enjoys swimming, skiing, bicycling, music, movies and more. Seeks warm, sensitive, fun-loving Jewish man. Photo. NYM A697.

Outgoing Male—5'2", 28, looking for petite woman, who likes sports, laughs, restaurants and travel. Photo. NYM A722.

A Rare Find—Attractive, Jewish ad exec, 33, athletic, slim, ready to meet a man as special as I am. If you are, let me know. Phone/photo, please. NYM A699.

Seeking Asian Princess—Tall, handsome white male, 31. Enjoys movies, theater, romantic evenings at home. Please send note/phone/photo. NYM A701.

Feminine, Intelligent, Cultured—35, 5'6", 114 lbs, professional in the arts. Loves classical music, opera, art, travel, tennis. Romantic and sexy, seeks successful Jewish male cuddler. NYM A702.

CT Woman—28, 5'10", attractive professional preppie. Seek white Christian man, 28-40, over 6'. Photo/phone. NYM P605.

Dynamic, Extremely Attractive—Financially independent, cultured gal wishes to meet male counterpart over 45. Photo a must. NYC W194.

I'm Happy With Where I Am—Male, 36. If you are 25-35, together, pretty, successful, live in/near Westchester. Photo/note. NYM W190.

This Unusual Ad—Is for an outwardly feminine woman who would secretly rather be male. I'm a good-looking, successful, 6', trim, available male, music and art type, lawyer. NYM P606.

High Energy—29 year old, strikingly pretty, dark-haired, blue-eyed, slender female, 5'7", of Irish/French extraction. Seeks good-natured, witty, clever, dynamic male, age 30-35. Must enjoy the outdoors, hiking, dining out, movies, good conversation and travel. Not looking for casual fling. Send brief bio, recent photo and phone number. NYM W186.

Funny, Kind Russian—6'1", broad smile, 30's, handsome athlete, real estate executive. Seeks traditional Jewish girl, 19-24 with looks, wit, heart, European or Midwest. Photo. NYM W187.

Gorgeous Jewish Exec—29, slim, sexy workaholic, athletic with great sense of humor. Seeks knockout man with equivalent looks, wit, brains and good heart. Photo, please. NYM A707.

Male, Young 50—Slim, 5'8", very attractive. Enjoys exercise, dancing, theater, ballet. Combines travel and staying at home, feelings, touching, holding, sharing and friendship. The rest you are going to have to find out for yourself. Looking for very attractive, slim woman around 40, very sincere. Photo if possible. NYM P607.

Desperately Seeking Soul Mate—Tall, black, fun-loving female, 28, non-smoker, needs sincere, caring man to share life experiences. Must enjoy travel, skiing, good conversation and fine dining. Note/photo, please. NYM A708.

Jewish Male Cab Driver—Bright, financially successful, budding comedian. Seeks good-hearted, strong-willed Jewish female, 25-30, for a fun-loving relationship. Let me pamper you. NYM P609.

Let's Explore The Seasons—Creative, unpretentious, successful Jewish male, 33. Seeks special lady to share life and interest in sports, beach, boats, music, travel. Photo. NYM P610.

Wanted: Special Friendship—Leading to...? Attractive, caring Jewish professional, 33, with varied interests including the Mets, walks in the woods, theater and politics. Seeks special woman, 26-31, slim, intelligent, successful - must enjoy life. Photo please. NYM P611.

I'm Old-Fashioned—61, attractive, professional, divorced, Christian lady. Seeks single, sensitive, successful, gentle man from similar background, to share walks, the arts, quiet dinners, travel. No smokers please. NYM W189.

Pretty, Petite Professional—Creative, intelligent, great sense of humor, romantic adventurer, warm and sensitive. Likes: museums, music, movies, theater, picnics, walks on beach. Interested in sharing/caring, marriage-minded, together man, 35-45, non-smoker. Note/phone. NYM A709.

Warm, Handsome, Successful—Publishing entrepreneur, Jewish, 5'10", 150 lbs, fit, amusing, cultured Manhattanite, 40 but looks 30. Seeks thin, witty, sophisticated beauty, to 35, ready for commitment. Photo a must. NYM P612.

STRICTLY PERSONALS

Pretty Lady—30, slim, professional. Seeks trim, Christian professional male who likes Spain. NYM W191.

Warm, Attractive, Intelligent Guy—40, lawyer, 5'10", slim, Jewish, not afraid of commitment. Seeking very attractive, slim, professional female, 27-33, with depth. Recent photo, please. NYM A710

Perky, Petite, Playful And Pretty—Blond, blue-eyed Jewish professional. Quick-witted, spontaneous, still carded at 32, lady-in-waiting for 28 plus, good-humored, perceptive, intelligent man-in-waiting for me. Photo. NYM W192.

Beautiful Model Type—5'8", sophisticated, intelligent, sensuous, well-traveled businesswoman with sense of style and pizzaz, fun to be with. Seeks tall, athletic, very successful, caring, considerate, single Jewish man, 42-55, who enjoys the finer things in life (South of France, theater, dinner at Le Cirque) and knows how to treat a lady who doesn't wear jeans. Some of my favorite moments are spent holding hands, taking long walks or cuddling and sipping wine in front of a fire with with the right man. Humor a must, dancing a plus. If this is you, don't wait. Note/photo/phone. NYM P484.

Friendly, Warm—And pretty lady, 44, seeks best friend and lover. NYM W193.

Have You Read Me?—I'm a highly successful Manhattan authoress (blond), in my late 30's, well-traveled, well-spoken, well-off. Also (alliteratively), stunning, smart, slim, single, smokeless, sane. Seeking similar suitor. NYM A700.

Warm Jewish RN—Pretty brunette, seeks professional Jewish man, 25-32, for mutual tender loving care. NYM A704.

Compassion And Passion—Pretty, professional woman, slim, 30's, with high values and high humor. Loves music, the arts, nature and good company. Seeks handsome, fit, successful, interesting man for love, laughter and contentment. Photo/note/phone. NYM P614.

Seeking Attractive Italian Lady—From northern NJ, 5'7"-5'10", 38-46, for permanent relationship, non-smoker, loves dining, traveling and dancing. I am Italian, 52, 6'1", 205 pounds, successful businessman, gentle, caring, non-smoker. Phone/photo, if possible. NYM C516.

Sparkling Mind, Haimisheh Heart—And sexy too with the right guy. Bright, vivacious, witty, down-to-earth Jewish journalist, 34, exotic-looking brunette, petite, widely traveled. Seeks very bright Jewish man, 30's-40's - ideally a vibrant soul, attractive with a lively yet subtle sense of humor, a nice guy who's ready for the "real thing". NYM A712.

Manhattan Professional Man—44, out of practice, looking for intermediate tennis or squash friend. Note/photo/phone appreciated. NYM C517.

Let's Trade Inside Information—I'm an attractive, playful, female investment banker. The right brainy and fit, 6' plus man, 30-40, will be happy to invest time with an enticing and challenging woman like me. If you're not a couch potato and comfortable in black jeans and black tie, send photo/inside information. NYM C518.

Responsiveness Is One Half—Of a woman's (51) charm. My other half is lovely, secure, constant. If you're a man whose parts add up - RSVP. Phone. NYM P615.

Wear Your Old Jeans When We Meet—But keep your evening attire available. Break out your hiking boots for our trips in the mountains, and oil your bicycle so we can ride with the wind, but most of all just love me. Very good-looking, successful, aggressive business professional, 6', 42, agile physique, blue eyes, salt/pepper hair, creative, tender, sensitive, understanding, spontaneous and funny. Seeks independent female soul mate, 28-42; cute or pretty, however, a great body and passion are important. Photo essential. NYM A713.

Business Exec, Affluent—Worldly, divorced, Jewish, 59, 5'11", medium build, salt and pepper hair. A workaholic, but ready to find time for the right woman. Seeking a fun female, any age, attractive, very trim (not fat), soft and curvy, sensual and warm, for adventure and romance. Photo, a must/phone. NYM C519.

Manhattan Man—Wall Street VP who is 37, Wasp and not interested in raising a family. Seeks bright, lively, slender, non-smoking, preppie woman who is younger and has a sense of adventure. NYM A714.

Pretty NJ Lady—Seeks genteel, kind, engaging male friend, 57-65. NYM C520.

Beautiful Green-Eyed Brunette—Tall, slender, sexy, professional. Seeks romance, fun and friendship with an interesting, stable and accomplished male, 32-45. Note/photo. NYM C521.

Very Pretty, Classy Brunette—32, with varied interests, exciting and romantic, seeks handsome, successful Jewish male, 32-40, to share all of life's pleasures. I am a very special lady with a lot to offer. Might you be that special someone? Photo/phone/note. NYM A715.

Caring, Handsome, Athletic—Successful professional, Jewish male, 30, 6', 180 lbs, modern orthodox charmer, sincere, humorous, witty, who is a high-energy person. Seeks dynamic, tall beauty who is athletic, vivacious, sensuous, kind, intelligent with a large smile, who can be my best friend. Bio/photo. NYM A716.

Vivacious, Voluptuous, Traditional—Author/columnist over 40. Loves city lights and beaches. Seeks Rhett Butler in a business suit. Photo/note. NYM P616.

Well-Known Millionaire Executive—Seeks Dolly Parton look-alike (not necessarily blond) to sweep off her feet. Tell me what will make 1987 spectacular for you. Your recent photo is an absolute must. NYM P617.

Successful Businessman, 43—Witty, good-looking, athletic, 6'1". Seeks an attractive, slim, emotionally and financially stable lady of class, 35-40. For meaningful relationship. I'm adventurous, love dancing, dining in or out, water sports, sailing the high seas. If you are sincere then let's share the good life together. Send recent photo/bio. NYM P618.

Lady University Professor—Late 40's, house in Hamptons, hobbies: art and archeology. Seeks good man. NYM P621.

Attractive, Warm, Educated—Financially independent NYC lady, 55, 5'5", slim. Seeks unattached, smart, elegant, wealthy, 60 plus gentleman to share and enjoy life. Note/phone. NYM W195.

Dim Sum For Two—Column A: you're 30-40, a successful, attractive exec/professional, a regular guy with a sense of humor, a white Manhattanite, 5'7"plus, who's looking for something that will stick (not dumplings). I'm column B: your female counterpart, 31, sophisticated, vivacious and a knockout Debra Winger look-alike. Please write. NYM C522.

Believe In Reincarnation?—If not, let's meet during this lifetime. Affable, responsible, conscientious, 39, 5'8", Jewish male. Seeks outgoing, unpretentious, warm, active, trim Jewish female, 28-36. I'm a non-smoker and interested in marriage and kids. Let's turn dreams into reality. NYM W196.

Attractive Female Disc Jockey—Looking for you? Maybe, if you're an attractive, athletic, intelligent professional male, 27-35. No smoking, no drugs. Send photo/note. NYM C523.

Get Carried Away—Kind, attractive, tall blond, 30, seeks successful, secure, 'take-charge' man for marriage or extraordinary relationship, 45 plus. NYM W197.

Chic Lady—(29), seeks attractive European single man for casual conversation and ballroom dancing. Recent photo, please. Merci. NYM A717.

Attractive Female Artist—40 and fit, seeks kind, successful man to share common interests and dreams. NYM C525.

Man - All Attributes—Tall. Seeks female, relationship. NYM C548.

A True Gentleman—Warm, witty, Jewish, 36, tall, thin, handsome, cultured, creative. Seeks a sweet, unpretentious lady. NYM W198.

Pretty With A Great Smile—Slim, 5'6", professional, financially secure woman, 48, Jewish. Likes tennis, jogging, arts, stock market, bridge. Seeks widower/divorced man, genuine, financially successful, for caring relationship. NYM A718.

Chemistry 101—Jewish female attorney, 29, slim, very cute and witty. Seeks bright, handsome male with the right formula to help pass the course. Photo. NYM W199.

Executive Woman Of Substance—With patrician good looks, 5'10", 40. Seeks exceptional man of style, scope and talents, who is unattached, driven and powerful, for a caring, committed relationship. Please send photo and long letter about yourself and your values. NYM W201.

Female Golf Mate Wanted—Share golfing experiences with this 40, 90's golfer, Manhattan businessman. Exchange guest privileges at country clubs and share traveling. Bio/phone. NYM C527.

Pretty, Blond, Green-Eyed—Investment consultant, seeks outgoing, warm, successful, athletic Jewish male, 32-40, with varied interests, to share relationship. Note/phone/photo. NYM A719.

Male Widower—42, dependable, eas going personality, financially secure, e joys varied interests. Seeks down-to-ear marriage-minded counterpart, 30- non-smoker. Photo/phone. NYM C528.

Warm, Sensitive, Perceptive, Brigh Jewish professional male, 37, go looking, great smile, very athletic a trim, searching for a lovely Jewish man with the same qualities to share a ture. Photo, please. NYM A720.

Striking Brown-Eyed Brunette—Vero ca looking for Archie. Independ businesswoman, raised in mid-west, educated, 5'6", size 8, 39, sociable, loving. Enjoys sports, theater, travel weekends in the country or Hampt Searching for formerly married man his 40's, tall, attractive, warm and pro sionally accomplished. Hoping to m sooner rather than later. NYM P622.

Gay Professional—29, 165, 6', handso athletically muscular build, succes with an entrepreneurial spirit. Opti tic, supportive, passion for travel, e tionally able to share my life with special person. Seeks attractive, es lished (successful professional), 3 who is physically fit and desires a lo monogamous relationship. Photo ap ciated but not required. NYM C529.

Terrific White Woman—Seeks sin black man, 40's, for lasting, one-to relationship. Short bio. NYM P623.

Very Pretty, Tall—Slender, intelli blond lady, Ivy league graduate, see meet refined gentleman, 40-60. phone. NYM C530.

Pretty, 50's Woman—Seeks brainy Westchester golf club member. O laughter and tenderness. NYM A72

Company President, 43—Very sens sense of humor, creative and affecti with many interests. Would like to m sensitive, warm, attractive lady who has a sense of humor and is affecti I lead a very active business life would like someone who could sha laxed, laid-back, easygoing wee with me. Please send a personal photo and phone. NYM C531.

CT Woman—33, 5'9", very attr slim, intelligent, athletic. Seeks stable, successful man for happy life. Age flexible. I don't have ki yours (or ours) are welcome. NYM

CT Oriental Lady—Seeks a soul m commitment. Photo/phone. NYM

What Are We Doing Wrong?—W last date a cross between Darth and Don Rickles? Mine was cl Nancy Reagan. I'm a handsom 5'8", Christian guy with dark hair zel-brown eyes, who's equally at a suit or sweats. You should be a confident, communicative, at shapely non-smoker and have the to share. Together we could enj mantic dinner at home, an eveni jazz club or a summer cottage on ter. Photo/bio please and all r treated with true respect. NYM

Marriage-Minded Man—Ha warm, caring, 39, 5'8". Seeks Je male counterpart. Photo. NYM

hy Are Men So Intimidated—By a wo- an who offers so much? If head-turning od looks, Wall Street accomplish- ents, spirit and sensitivity challenge u and you are 38-47, please send note/ oto explaining why you won't settle for ything less. NYM P625.

aten Island Lady—Tall, 5'10", leggy, m, trim. Enjoy family, books, skiing, aches, travel. Seek tall, 40ish man to are quiet, warm, easygoing life. Photo/ te/phone. NYM P626.

etty, Bright—Jewish professional, loves tying, *being a couch potato*, 23. Seeks nest, warm, secure man, 5'9" plus. Bio/ ne/photo, please. NYM A723.

pourri and Pleasure—A rare blend of that is beautiful, sensitive and earthy - warm spring breeze. NJ female, 43, ', seeks male counterpart. NYM C534

utiful Woman—Slender, elegant bru- e, 5'6", high energy, athletic, intelli- t, accomplished and affluent. I believe old-fashioned values, social morals, nness and honesty. I seek a tall, good- ing Christian counterpart, 34-44, would enjoy home life and being pered as well as having the stimula- of an equal partner. I know you ex- ut will you be reading these Person- If so respond with note and photo- h. NYM P627.

s Male—Blue eyes, Jewish. Seeking h female - Cancer or Scorpio only, . Photo. NYM C535.

Vriter—Tall, trim. Seeks pretty, slim, ne muse under 47. Photo, please. 744, Stockholm, NJ 07460.

ant, Attractive, Athletic—38, divorc- other of 2 school-age boys, great of humor. Looking for warm, suc- ul professional who likes travel. Ulti- goal: marriage. NYM W202.

Normal Lady—46, 5'7", Jewish, very tive with great personality. Looking ality, together male for serious re- ship. Photo/phone. NYM P629.

Vivant—Male Manhattanite, 38, attractive, athletic, successful. s to share fabulous times with a ful, thin, fun-loving Asian goddess. please. NYM W203.

y, Vibrant, Exec Lady—In her 30's, an energetic, fun-loving profession- tleman, 35-50, to share evenings at eater as well as afternoons on the and on the seas. If you are as com- e in a tux as in jeans and are ng for a lasting relationship, send oto. NYM C536.

merican-Born Chinese Female— ks fun yet sincere solution to lone- Note/photo. NYM A725.

g—For a man of exceptional intel- rmth, grace, integrity and humor. old woman of uncommon beauty *omplishment, both personal and* onal, would delight in a compan- he same ilk. NYM C550.

Successful Professional—Male, sh, sense of humor. Wants happy, ed relationship with professional n, very pretty, 28-38. Note/photo NY/NJ. NYM C551.

A Psychic Told Me—I'm about to meet a man. A handsome, intelligent, successful, caring, romantic, funny, special guy, but she didn't say where or how. Was she talking about you? I'm 30, 5'4", attractive, slim, Jewish. Please send note/ phone/photo. NYM P508.

Let's Meet—I'm a very pretty, thin, affectionate blond, 33, fun-loving, real. You're a handsome, caring, trim, successful Jewish professional, seeking lasting times with me. Photo/phone/letter. NYM P515.

Beautiful, Refined, Elegant—Jewish-Euro-English-educated country lady. Accomplished, 5'6", 115, 40's, young, sensitive, thoughtful. Seeks healthy, tall, affluent, musical Renaissance man. Nonsmoker. Share life, respect souls, music (Mahler-disco), dancing, love?? Phone/ bio/photo. NYM C538.

Not Tall—But not fat or bald either. Trim professional, youthful late 50's, 5'5", many cultural interests. Looking for educated NYC woman, late 40's to mid 50's, pleasant personality. NYM W205.

Unpretentious But Discriminating—Physician, 35, attractive, fit. With varied interests, a special sense of humor and willing to work toward a connected relationship. Would like to meet a bright, genuine, self-confident, slim and attractive Jewish woman. If you are truly hesitant to answer an ad please write. Phone. Photo appreciated. NYM C539.

Handsome, Affectionate Male—41, 6'3", successful businessman, honest and caring. Enjoys boating, movies, frequent warm romantic vacations. Seeks Jewish beauty of body and soul with wit and intelligence for permanent, passionate relationship. Photo/phone. NYM C540.

Handsome Jewish Professional—42, seeks female counterpart. Commitment-minded. Photo/bio/phone. NYM W206.

Blond, Very Attractive TV Producer—Late 30's. Seeks intelligent, warm, attractive man, 38-52. Enjoys travel, skiing, theater, dining, good conversation. Photo/ note/phone. NYM P628.

I Don't Know—If Orville and Wilbur were handsome, romantic, non-smoking Jewish professionals (28-36) - but my Mr. Right is. A very pretty, slim, sexy and successful 30-year-old, 5'6", woman awaits his note/photo. NYM W207.

Attractive Professional Lady—40, Catholic, seeks successful, savvy guy to share laughs. Phone/photo. NYM A724.

Tennis Lady—In search of a nice guy. Jewish female, 32, cute, petite, bright, down-to-earth, witty. Seeks a good match with single Jewish male, 30-40; seeks partner in tennis and life. NYM A732.

Suffolk Woman With Beauty, Brains—Class, style and charisma is growing emotionally and professionally. Seeks highly successful, 40-50, tall, attractive, *professional male. Photo/phone.* NYM P634.

I am 47, NJ Lawyer—5'10", 175 pounds, single, financially secure, emotionally sound, enjoy beach, travel, shows. You are female, 35-45, slim, attractive, live in Essex/Union/Middlesex area. Unmarried. Photo preferred. Note/phone to NYM C514.

Sports Executive—39, 6'2", who laughs, shares and nurtures. Prefers charming, outdoorsy redhead, over 30. Photo. NYM C533.

Sexy, Successful, Athletic—34, beauty with the yet unjaded desire of meeting an equally accomplished, sensuous, dynamic, caring, trim Jewish male. Blessed with that powerful gift - intelligence. Phone/ photo/note. NYM C542.

Articulate Upper East-Sider—Professional white male, 56, 5'8", 158 lbs, NYC marathoner, wants to meet classy, pretty lady, 36-45. Photo/phone. NYM A726.

Woman With Strength—You have remarkable physical power, combined with intelligence, humor and a gentle nature. An upbeat man of 36, with looks and wit, who has made it, seeks someone to share valuable good times. Powerlifter with literate reply gets preference. NYM W208.

Bright, Pretty, Sweet—28, 5'6", slim, down-to-earth, Jewish JD. Seeks tall, successful, witty Jewish man, 26-38, with varied interests. Note/phone. NYM W209.

The Sweetest Taboo?—Discovering that there is romance after the 40's. Very pretty, tall and slender professional woman, blue eyes, beautiful skin, knockout smile (Gene Tierney look-alike). Seeks man, 50-65. Object: fun, companionship, adventure and quizas? NYM C543.

Extremely Attractive Female—Professional, 28, Jewish, 5'5", dark hair, blue eyes, vivacious. Seeks attractive, intelligent, Jewish male counterpart. Photo a must. NYM A727.

***Looking For A Match**—On or off the* courts. Extremely attractive, gregarious, 29, Jewish female, sports-oriented, thin and petite. If you can enjoy a jog in the park as well as the finer things in life, this could be a great match. NYM C544.

Gentleman Farmer Wanted—Elegant, thoughtful woman, interested in agriculture, politics and physics. Seeks man of passion and vision, 38-50, with love and a quarter acre to spare. NYM A711.

Happy Birthday To Me—Almost 34, tall, slim. An invite to my party awaits the hopeless romantic male, 5'10" plus, Jewish, with a zest for life and laughing. Photo, please. NYM C537.

First Time Out—Sensitive, warm, pretty, romantic, lovable, professional Jewish woman, 30, seeks happy male match. Note/photo. NYM P635.

Handsome, Christian Attorney—Italian, 5'9", 31. Seeks attractive, slim female who is sincere, intelligent, unpretentious and looking for a traditionalist. Note/ phone/photo. NYM W204.

Handsome, Cute, Romantic—33, telecommunications exec from the south, tolerating NYC for a successful career. Wants one absolutely gorgeous high-heeled southern girl, 25-35, in similar predicament to share world-class hugs, candlelit country cooking, theater and sun-drenched (or moonlit) beaches. I'd love your photo, phone and note. NYM W210.

Young Construction Engineer—27, 6'3", dark hair, MBA, warm and romantic. Looking for an educated, serious, slim and sensitive white female with a sense of humor for friendship, romance and commitment. Honesty and sincerity essential. NYM C541.

Vivacious CT Businesswoman—32. Hates pretense. Seeks active, secure man - a successful achiever who enjoys dining, music and Woody Allen films, for meaningful relationship. NYM C545.

Good-Looking Surgeon, 32—5'11", 170 lbs, with sharp mind and strong body, lives life with gusto yet is down-to-earth. Seeks intelligent, caring, sincere, talkative, thin, very attractive female for fun, friendship, romance and passion. Photo a must. NYM P631.

Looking For Romance!?—This 5'8", slim, blond, attractive attorney is looking for a professional man (33-45) who is secure financially and emotionally. Phone/ photo. NYM P632.

NJ Widow—Attractive, slim, classy and Christian, fun-loving. Enjoys dinners, theater and, most of all, romance. Financially and emotionally secure. Seeks widower or divorced man, 36-52, with the same qualities to enjoy and share my life. Note/phone. NYM C546.

Handsome, Athletic Male—30, seeks attractive, sensitive Jewish female who is 5'1"-5'7". Photo/phone/note. NYM A729.

Pretty, Bright, Fun-Loving Female—25, 5'7", blond hair, blue eyes, seeks sincere, intelligent, handsome gent for romantic relationship. Phone/photo. NYM A730.

M. Morningstar Registering:—Requires *man with a little bit of everything: Jewish,* 42 up. Distaff offers same. NYM P633.

Charming, Attractive, Slim Female—Seeks caring, intelligent Jewish man, 45-56, non-smoker. Bio/phone. NYM C547.

Attractive, Interesting RN—Slim, 45. Seeks professional man, 45 to 57, non-smoker who enjoys the outdoors, biking, skiing, art museums and travel, to enjoy the spring and maybe more. Photo/note. NYM A731.

Great Neck Gal—Very pretty, sexy, classy, petite blond professional, down-to-earth, 32, Jewish. Seeks handsome, sincere, successful, marriage-minded male. Photo appreciated. NYM C549.

Cute Guy, 26—Seeks cute girl, 20-32, for dining out, movies, tennis, beach. Photo/ note. POB 1231, Great Neck, NY 11023.

ANNOUNCEMENTS

Scrabble Partner—For expert player. Upper West or East side. NYM A692.

Jane From City Island—My dear Fiorella, you're beautiful. Love John.

Dear Theresa - Happy Birthday!—All my love, Steve.

Jim F. (Palm Beach)—Insider story of 1987. Can't reply to your great letter/tender offering as you did not include phone, address. Please contact before coupons expire - let's get deal moving. NYM A728.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 586

BY MARY ANN MADDEN

jumping bean—*n.* (*Mex*) seed or pod capable of starting up another seed or pod.

jocularity—*n.* locker-room humor.

jeopardize—*v.* to expose to the gaze of a panther, to endanger.

jerry-built—*adj.* made in Germany during WWI or WWII, hence old, insubstantial.

Above, from the "J" section of our dictionary. Competitors are invited to supply a fanciful definition for one word beginning with the letter "J."

Results of Competition 583, in which you were asked for the opening sentences of a work of fiction written with best-seller lists in mind.

Report: The roman à clef, Hollywood or Washington, sold well. Also: Secret Agent Man. Insider Trading. ESP. UFOs. Diets. The Secret Agent UFO Insider Trading ESP Last Diet Book. Detective fiction. Cheap detective fiction. Prehistoric tales. Books in which people change their names. Yuppies. Murders. The Yuppie Murders. And of course, self-help through insider trading, ESP, alchemy, ruthlessness, or God. What we did not want: advertising or jacket copy; something like a prologue; anything resembling nonfiction, we of course did not get. Much. Hoping you the same.

First Prizes of two-year subscriptions to "New York" to:

When the Earl of Studley was born, his secret stayed within the castle walls. That he was inordinately clumsy was known only to his parents and a few members of the household staff, who were pledged to silence on penalty of death. One day when he reached manhood, unbeknownst to anyone, he ventured across the moat into a world he never knew. A local tinker watched him stumble down a country lane. He laughed at the sight. "You walk," he sneered, "like a man with two left feet."

Laverne Gunton, N.Y.C.

I was not born with six tiger skins, many slaves, ten milch cattle, a weapon that can never break, and a fire that never goes out. Nor did I win them through my strength alone. If I had won them in battle, I might have not lived to enjoy them. But I owe them and my life to skill, cunning, and woman—a woman who, though scorned as an animal, is worth any five of the fine-skinned women of The People.

John Koch, Madison, Wis.
sp. ment.: Richard H. Burke, Ho-Ho-Kus, N.J.;
Anne Zolotas, Milton, Vt.

It was the summer she had trouble getting her first service in. It was also the summer she started calling him Harold.

Judith A. Clark-Reilly, Central Islip, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

The thing lifted its oversize head and stared down as the girl's body twitched in one last, convulsive gasp of life. When It was sure she was dead, the blood-caked mandibles of Its maw distorted into a scarlet grimace. It was smiling.

J. Fraker, N.Y.C.

Settling into her chaise, Miss Stephens noticed Mrs. Gray across the pool, asleep at ten in the morning—no doubt a result of the three empty Bloody Mary glasses by her chair. Major Gray had been talking with that actress Charlene Wells in the elevator, but they fell silent when Miss Stephens entered to come down to the pool. On the beach, Mrs. Gray's twin daughters, Arlene and Marlene, cavorted in the surf with "Monsieur" Maurice Gerrard. Miss Stephens opened her paperback murder mystery and read. It would be more than an hour before anyone noticed Mrs. Gray was dead.

T. Nash, Winston-Salem, N.C.

There was something reassuring about the ring of a telephone in the days when Ma Bell was still a monopoly. These new electronic phones make weird noises that set me on edge. Like maybe it isn't something human on the other end.

Louis B. Raffel, Skokie, Ill.

And Honorable Mention to:

"Don't frown," Larah told herself. Frowns cause little wrinkles around the mouth, and she was not going to give Hamilton the satisfaction of seeing her age before his eyes.

Peter Filichia, N.Y.C.

Jack seemed so pleased to be out of our three-room apartment and settled into a house of our own that I didn't tell him how lonely I felt being five miles from the nearest
neighbor. Nor did I tell him about the voic
of crying children I sometimes heard con
ing from the attic late at night. Most of al
I didn't tell him about the curious markin
which had appeared one night on his le
buttock—a marking in the shape of a devil
tail.

Alvin Easter, Minneapolis, Min

I hadn't seen her in ten years, but there sl
was—stepping out of the taxi in front of m
I recognized her immediately: the porcela
skin, that sleek crop of blond, thick hair. M
fingers itched to caress that hair as they h
once done years ago. But what can I possib
tell you about Candi Sinclair that you do
already know? Her face was seen on eve
movie-theater screen in the country. F
Candice Sinclair was a Star—capital S.

Jo Mattern, Astoria, N.

She had killed him, yet she stood amon
the mourners. There was an unseasonal
warmth and brightness in the winter sky
was a day of bitter irony. And she stood w
her pistol, for her mission was not yet ov

Jeannine Anticaglia, N.Y

I was hoping to make an early escape to
house in the Berkshires. But fate had sor
thing else in store. Around 5:30 in the aft
noon, as I was putting on my coat, I hear
rustling sound in the anteroom. And the
saw it. A shadowy serpentine shape slith
ing under my door. Grabbing a gun I k
in my desk for just such emergencies, I r
to shoot only to realize, in horror, that
wasn't an "it" at all, but a tall, emacia
man I took to be about 25 years old.
inched towards me, arching his head. "T
call me Snake Boy," he hissed. Immedia
I knew this was going to be a challeng
case.

Larry Laiken, N.

Haunted? Devlin couldn't accept the i
Not on the swinging Upper West Sid
1987. Still, there was *something* about
place—an air of foreboding, a chill that
its hand over your heart, an eldritch
you don't usually associate with 7-Elev

Norton Bramesco, N.

Amy Rent was in Housekeeping. She
worked 23 years at the Caribou
Friends wished she had married, how
Amy was happy with her life of rou
Wednesday night was Bingo Night a
Caribou, and Amy played. She never m
her Bingo, although she never liked Ca
Caller. In fact, she hated him.

Ellery Brandsen, Holland,

The center parterre box of the Berlin
House was abuzz. Sitting just behin
Field Marshal was a tall figure in full
S.S. uniform. Special Agent Edward D
suppressed a slight shiver. So far, i
worked. Through the sleeve of his jacl
could feel the long, thin stiletto. Whe
lights dimmed, he would be ready. Bu
Field Marshal had turned around no

as staring directly at him, frankly and with- ut suspicion. In an instant Dunlap saw the yes: a blue eye and a brown one. This was *ot* Hermann Goering.

O. M. Neshamkin, M.D., N.Y.C.

et sleeping dogs lie. He answered her ad, e answered his. No one else knew or ared. Margot Shaunessy's self-evaluation as of a sophisticated East Sider in love with ermès scarves, Zandra Rhodes dresses, d Roger Vivier comma heels. Kevin Mell- ger could be any bright young M.B.A. orting Yves Saint Laurent suits and Gucci afers. One would think they were just other couple of yuppies: One would be rong. Both were lucky that people cannot e for false advertising in the personals. ere were matters of former lovers, a miss- g Stradivarius, the Swiss château in Valais, unfulfilled Belgian contract. The dogs gan to wake.

Scott Porter, Madison, N.J.

ouching naked inside the birthday cake, sie Steinberg was beginning to have sec- d thoughts.

George Axelrod, Los Angeles, Calif.

olpho Mitsuhashi was discovered at cisely 3:05 a.m., on the floor of the ridith Hotel with a bullet hole in his head his left thumb missing. His neck was ed with a black scarf and the word datic" was written in blood over his na- , skinny chest.

Jeanne Locascio, Yonkers, N.Y.

at were the odds of four out of nine F111 r guidance systems suddenly failing? re coincidence? An act of Allah? There only one man capable of discovering the h.

Bob Kopac, Poughkeepsie, N.Y.

chnid. Even the word is alien and forbid- . Of 278 species of spiders, only 78 are wn to be poisonous and only 17 poison- to the point of death. On the night of 2, 1986, in Key West, Florida, a 279th ies, as yet unknown and unclassified, led from lanai to bedroom to pillow to ing couple.

dwin P. Rapport, Shaker Heights, Ohio

la found the note tucked in among her ing mail—the usual assortment of bills charity appeals. But this undersized envelope had reached her breakfast without the benefit of either postage or dress. It simply bore her typewritten with the odd added notation: By mes- r. Her first thought was that it was bizarre prank. But when she slit the ope open and read the ten-word mes- nside, she knew her life would never— never—be the same again.

Liz Pierce, N.Y.C.

el Rachel Stone, late of the Mosad, y and baiting. They had Calvary, she ded, but we had Ford's Theatre. I paid r meal with The Company's plastic. offee, I grew tired of her palaver and her to tell me our meeting in the toy ment was a coincidence.

Alec Billyou, Bronxville, N.Y.

went under for the third time, she flash of memory. Her high-school swimming teacher was standing over her with a long window pole. "You know you won't get your diploma if you can't swim one lap. Now, kick!" By God, she'd kicked then and she'd better kick now! But who had pushed her?

Margaret D. Dale, Longmeadow, Mass.

As dawn broke over the Watergate Hotel, John Randolph Stryker, the president of the United States, sat up in the disarrayed bed and reached out to stroke the honey-scented hair of the wife of the Soviet premier. He smiled to himself, in a bittersweet way.

John M. Ford, Philadelphia, Pa.

Adam's rejection from Dalton arrived in a cream-colored legal-size envelope, the sole occupant of the mailbox on a dreary Monday morning.

Joan Oliver, Elmhurst, N.Y.

Small slivers of sunshine intruded their way through the venetian blind, and one came to rest on Yetta's sleeping eyes. She awoke slowly and a smile came to her lips. The previous night with Boris had been blissful. Never had he been so unrestrainedly passionate. She threw back the comforter and a feeling of sheer horror permeated her entire body. Her ankles were tightly chained to the radiator, which was hissing ominously.

Seymour Steinhardt, Little Falls, N.J.

The first thing they found was her head. And on a Sunday night, right? In the rain. With my luck, we'd find the rest of her components in five different counties. The paperwork alone made me yearn for a job arranging teas for Ian Paisley and the pope. But what the hell. It was a job, right?

William J. O'Malley, S.J., Chestnut Hill, Mass.

When we realized we couldn't hang out at MOMA and loiter by 'Guernica' anymore, we all made the move from soft drugs to heroin.

Glenn Myrent, Paris, France

Until experiencing the wondrous adventure I shall describe in detail, I was as skeptical as the average intelligent person about reports of extraterrestrials here on this planet. As a prominent rock star, I know my fans and my fiancé, a respected U.S. congressman, will vouch for my integrity when I say I lived through two days of sublime events, including a visit to an interstellar machine, escorted by a gentle person of strange proportions.

Dolly Hecht, N.Y.C.

Every woman at Arthur's court was dangerously aware of Sir Giles. The proud gait of his tightly muscled legs marked him as arrogant, and the *bar sinistre* on his shield marked him a bastard.

Bonnie Champion, N.Y.C.

"I know what you're thinking."

Lisa E. Phillips, N.Y.C.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 586, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 27. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 27 issue. Out-of-town postmarks are given three days' grace. ■

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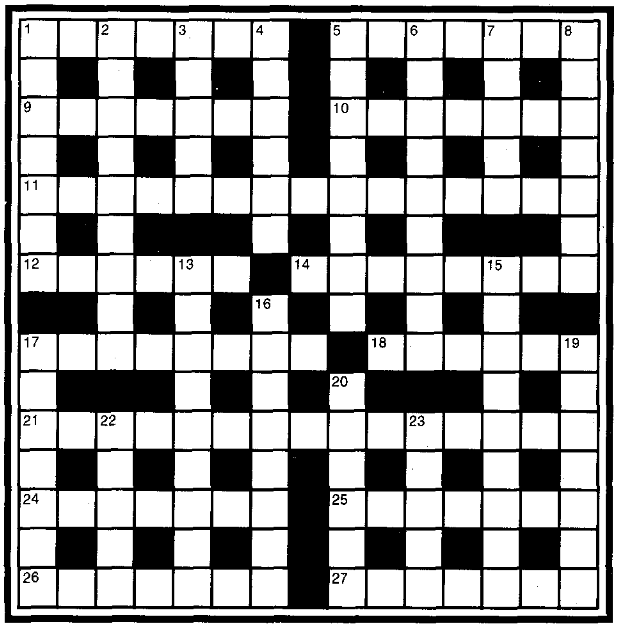
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Ware which comes from a mountain surrounded by iron. (7)
5 One of those restless people is unusually gifted. (7)
9 It travels behind and shows what is coming. (7)
10 Go up again, being concerned with a centipede? (7)
11 Show an inclination to the right, but desire to be a champion at darts? (4, 2, 9)
12 Duke goes with Queen to ball. (6)
14 One person among the people in it is to be found inside. (8)
17 Greet men in an unfamiliar way when just coming out. (8)
18 Experts look back in the most pedantic manner. (6)
21 Covering provided if the cross is broken when about to defend. (5-10)
24 Relative idler becomes innkeeper. (7)
25 Strip for the doctor. (7)
26 The right bits of animal to provide means of guidance. (7)
27 They run away together or sleep badly. (7)



DOWN

1 Unfortunately having a note to match. (7)
2 Restaurant with a band beside the lake. (9)
3 Rekindled in every quarrel I take up. (5)
4 Nameless woman discovers a way out. (6)
5 The listener goes in for writing and takes precautions. (8)
6 Put the council in the water and it will provide protection from the wet. (9)
7 Girl I care about. (5)
8 Work for the fourth estate, having somewhere to rest in one’s clothes. (7)
13 Dance since lots of oarsmen love me. (9)
15 One page is devoted to work for agents. (9)
16 Name used among post office workers for those who sound angry. (8)
17 Queen holds a view as one w favours freedom. (7)
19 Nurses are needed when one in a state of stress. (7)
20 Building for those who don’t move. (6)
22 What the puzzle has almost done with this clue. (5)
23 Piece of poetry which is hypocrisy and nothing more.

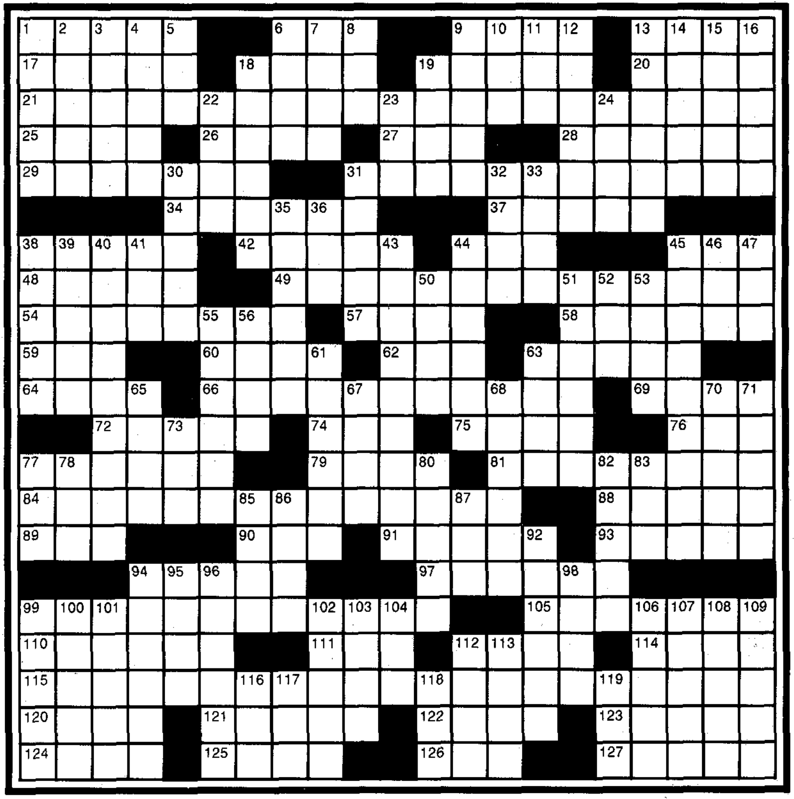
‘SPEAKING OF ANIMALS’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

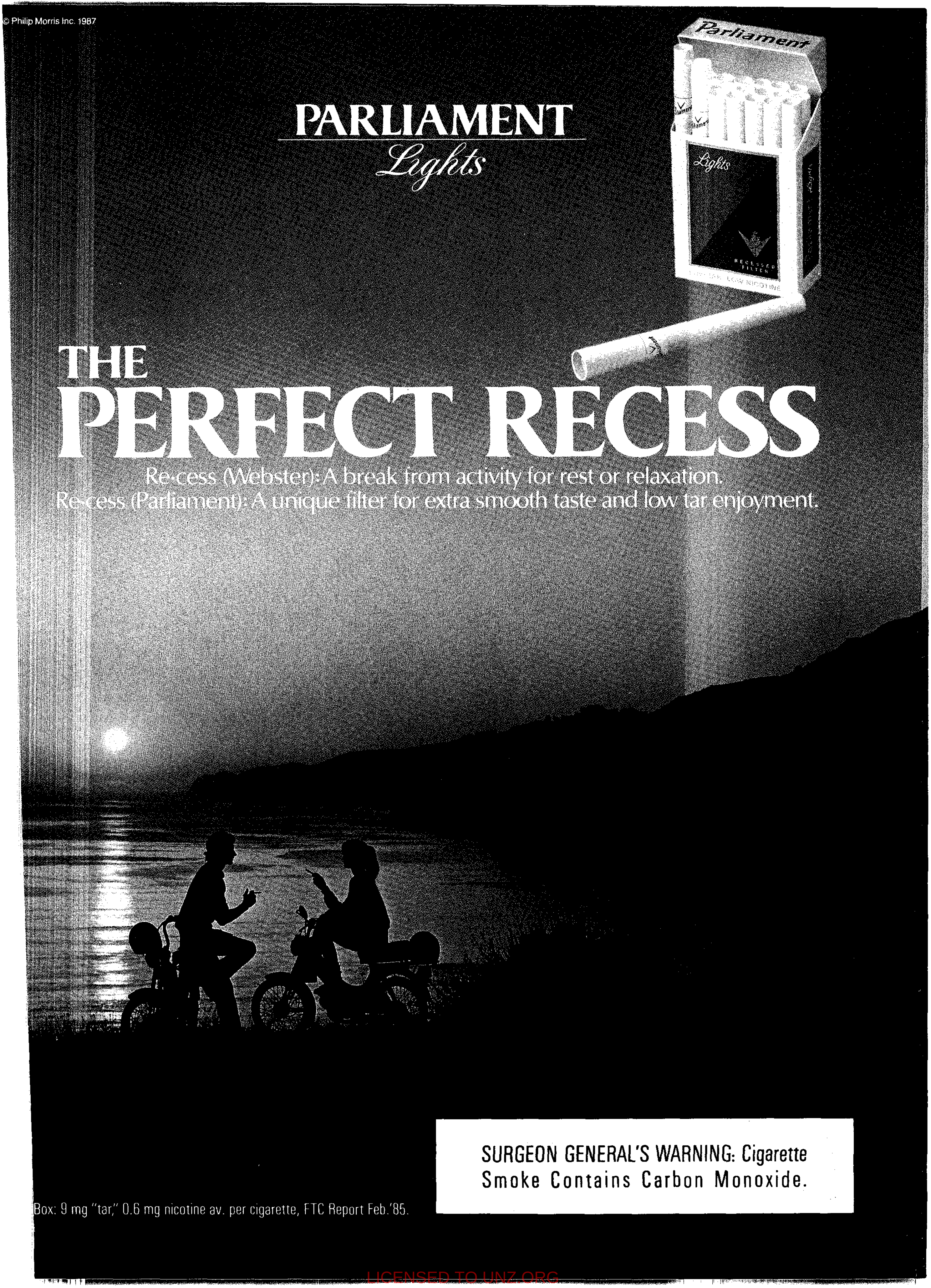
1 Urbane
6 Bern’s river
9 Command to a fly
13 Spill the beans
17 TV’s Lou Grant
18 In addition
19 Change gears
20 Statesman Coty
21 Locust’s words of encouragement
25 Vintage cars
26 Dramatic opus
27 Buckeye campus letters
28 Of bone
29 Che Guevara’s given name
31 Owl’s question
34 Los Angeles suburb
37 Do ironing
38 Boutique
42 A goat does it
44 Oahu necklace
45 Chestnut-colored: Fr.
48 Torch’s crime
49 When ducks awaken
54 A —— (quite a lot)
57 New York State’s higher-ed. system
58 Start of a Tolstoy title
59 Right-angle shape
60 College sports gp.
62 From —— Z
63 God, in the Koran
64 Toboggan
66 What a mean crow does
69 Spunk
72 James or Marsha
74 Make a case of it
75 Refund from gross weight
76 Andy Gump’s wife
77 Small earthquake
79 General Wingate
81 Congregate
84 Dog’s remark about human speech
88 Magna cum ——
89 Place to go “in lilac-time”
90 Half a jury verdict
91 Snooped
93 Fourth deadly sin
94 Medici city
97 Most antiquated
99 Amorous cow’s reaction
105 Acupuncture items
110 Podium bore
111 Tony-winner Hagen
112 East of the Urals
114 Between do and fa
115 Dove’s train
120 Eve’s second boy
121 They say neigh
122 See 41-Down
123 Year, in Yonne
124 Stand up
125 Headliner
126 Jewel
127 One’s equals

DOWN

1 —— -Coeur, Montmartre church
2 Theater employee
3 Negative atom
4 Rhymester’s output
5 Miscalculate
6 Utah ski resort
7 Full of soot
8 Fish eggs
9 Shoulder movement
10 Towel inscription
11 Frequently: poetic
12 Lazy
13 Thin soups
14 River landing
15 Lend —— (listen)
16 “Uncle Miltie”
18 Poise
19 Mediocre
22 —— -date (abreast of the times)
23 Go courting
24 Trans-Atl. expresses
30 Shell out
31 Abhors
32 Oil-bloc acronym
33 Actor Estrada
35 Desperado
36 To the —— degree
38 Magi
39 Fairy-tale gnome
40 Italian cat’s song
41 Fishing gear, along with 122-Across
43 Balanced the account
44 Apartment plan
45 Sheep’s put-down
46 Grain bristle
47 East of Ill.
50 Golden Rule word
51 Night-bird’s babies
52 River of Cornwall
53 Hot-rodder’s race
55 Concert bonus
56 Open —— of worms (create problems)
61 —— as silk
63 Taproom orders
65 Rather wet
67 Gang’s territory
68 Hee-hawed
70 Mark over a Spanish “n”
71 Curl the lip
73 Impresario Hurok
77 Thruway: abbr.
78 Arikara Indian
80 John Mc—— of tennis
82 Gladden
83 British isle
85 —— Domini
86 Lion’s greeting
87 Nothing
92 Disavowal
94 Colonize
95 Adored one
96 Zimbalist names
98 Rush-hour rarity
99 Bicuspid’s neigh
100 Pygmy antelope
101 Author Joyce C
102 Gatling’s kin
103 Elevator man
104 Vacation vehicle
106 Buzz, as bees
107 Sierra ——
108 Desert prince
109 Profiles
112 Suit to ——
113 Son of Noah
116 Sample the cuis
117 Blue Eagle org. 1933
118 Unit of work
119 Gown’s partner



Solutions to last week’s puzzles appear on



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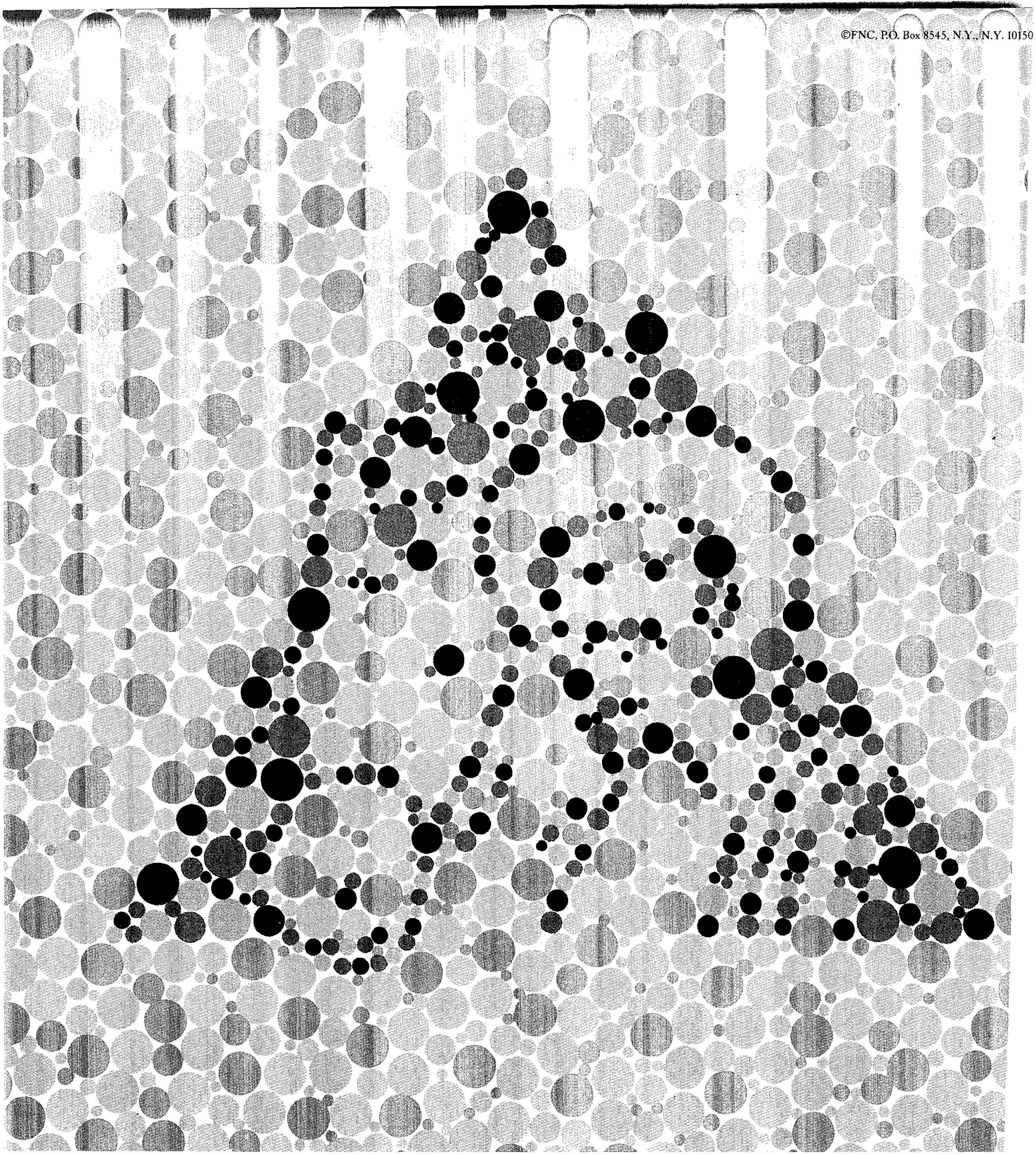

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